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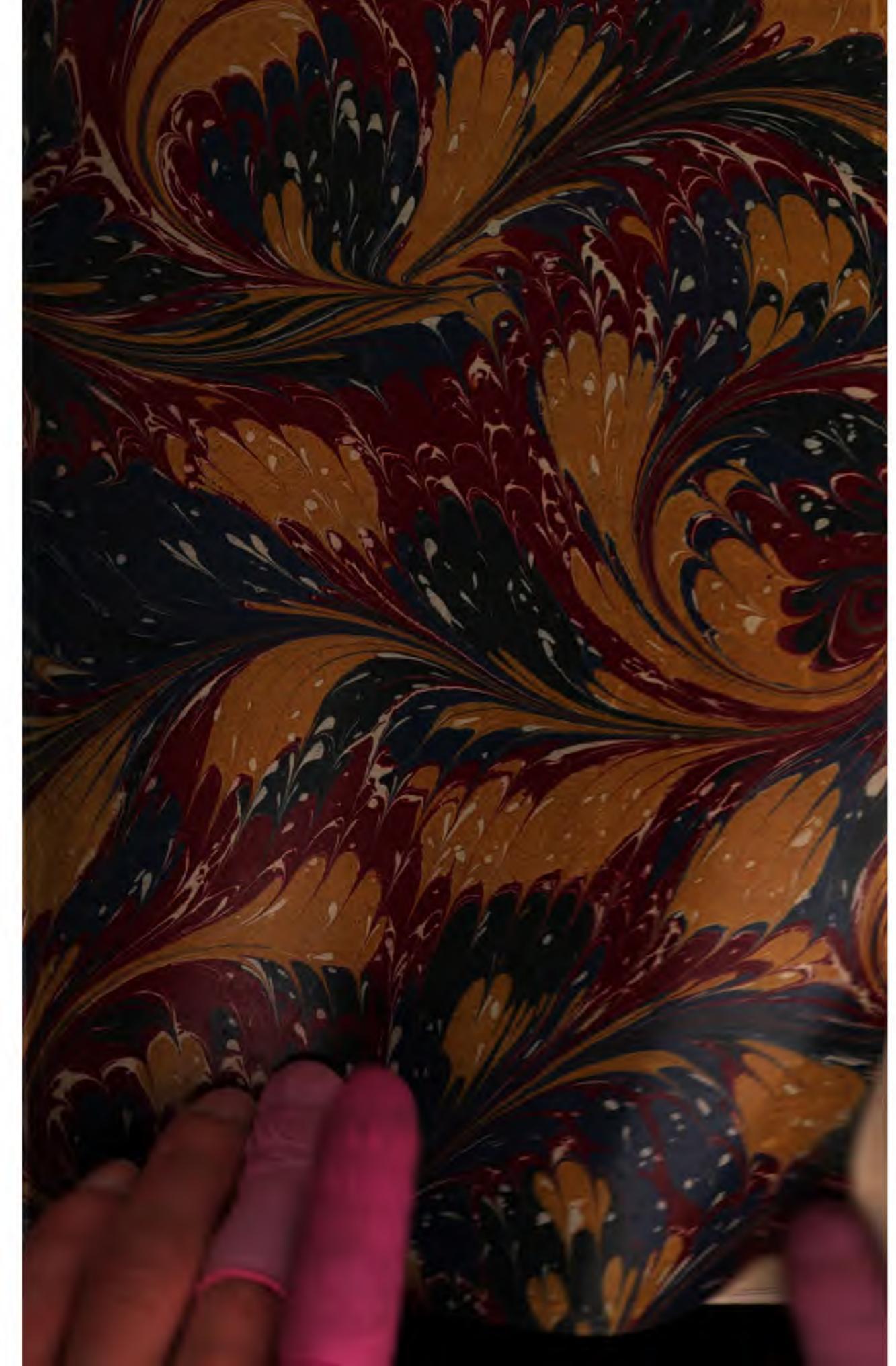
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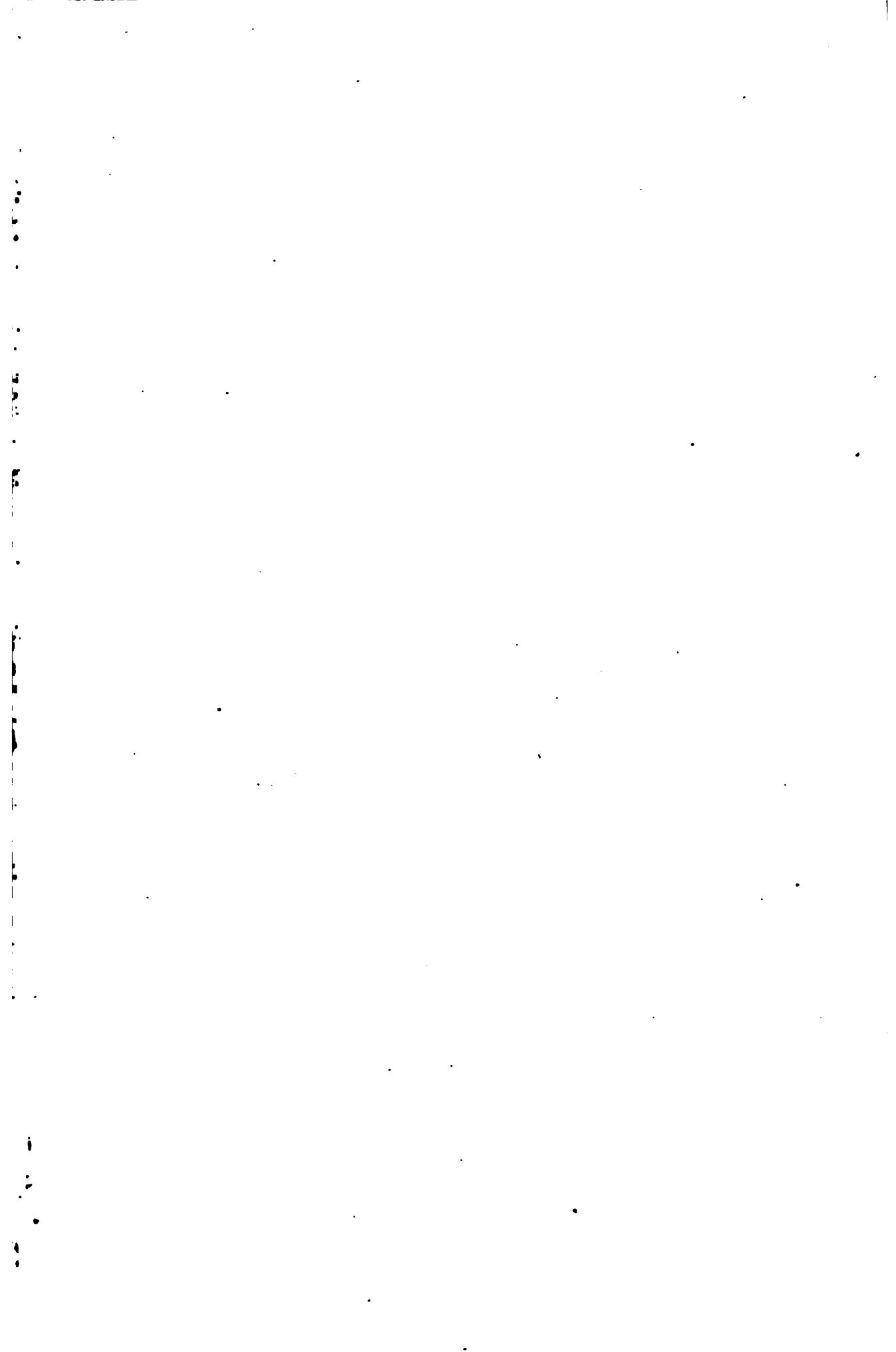




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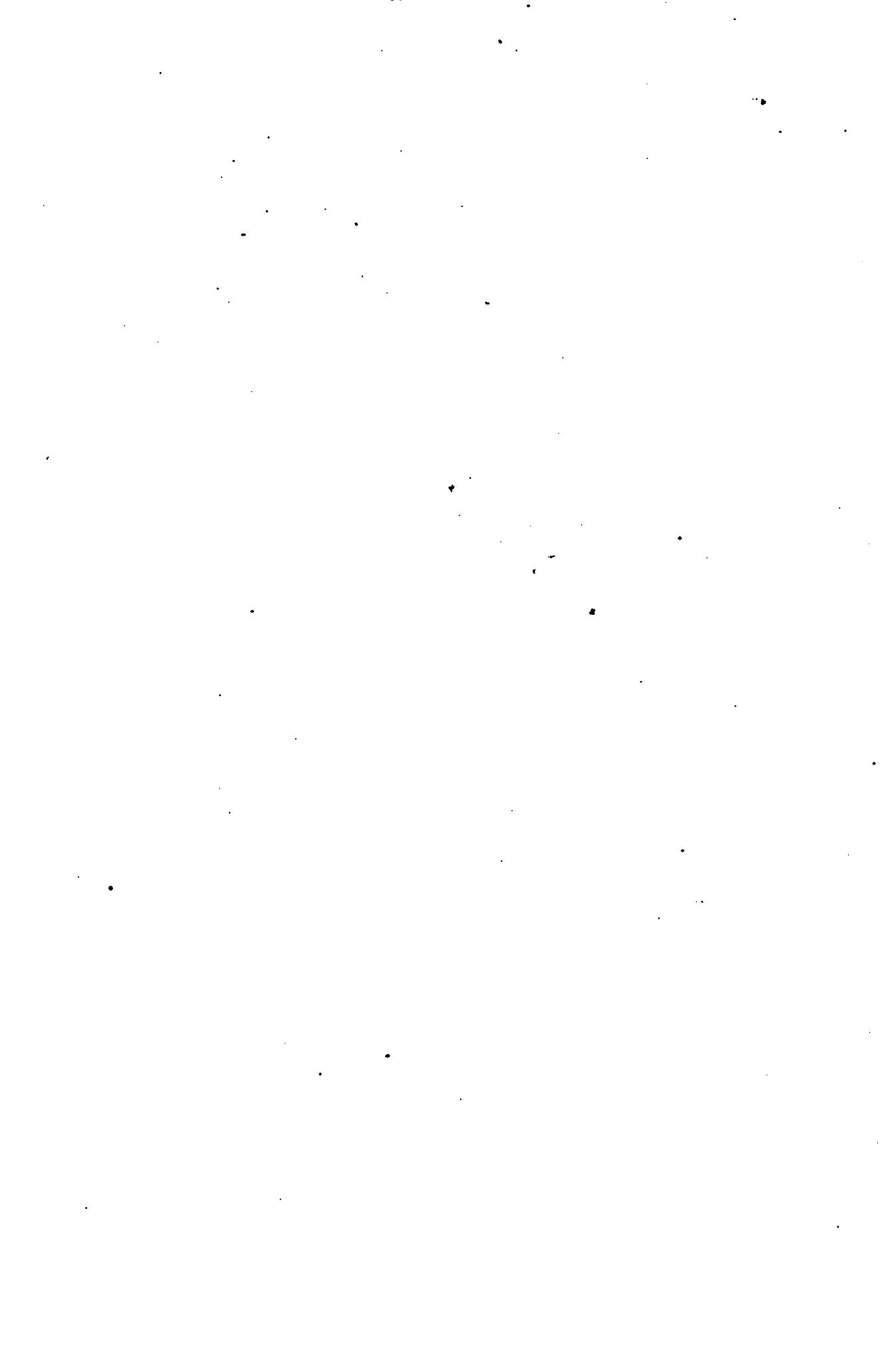


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The
**Decorative Arts Ecclesiastical and Civil
of the Middle Ages**

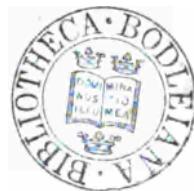






he Decorative Arts
Ecclesiastical and Civil
of the
Middle Ages

By Henry Shaw, F. S. A.



London
WILLIAM PICKERING
1851

LIST OF ENGRAVINGS.

Encrusted Enamel.

1. A Figure of a Saint holding a Book, in the British Museum.
Cuts. A Ciborium from the Cathedral of Sens, in France, and a Book-cover from the Cathedral at Chartres.
2. A Triptych, in the possession of The Rt. Hon. the Earl of Shrewsbury.
Cuts. Ends of a Stole, and two Maniples.
3. A Pyx in the form of a Dove, in the possession of H. Magniac, Esq.
Cut. Part of an Alb.
4. A Crozier, in the possession of H. Magniac, Esq.
Cuts. Staff of ditto, and a Crozier in the possession of Edward Hailstone, Esq.
5. A Ruler of the Choir's Staff, in the possession of H. Magniac, Esq.
6. A Pyx, at Warwick Castle, from a drawing by Vertue.
Cuts. A reliquary in the Cathedral of Neroli, near Cafa Mare, in Italy, and a portion of a Pavement preserved in the Musée des Monumens François.

Translucid Enamel.

7. A Morse, belonging to H. Magniac, Esq.
Cut. A Morse, in the possession of the Rev. Dr. Rock.
8. A German Beaker, in the possession of Henry Bevan, Esq.
9. A Hanap, with cover; from the collection of the Magistrate of Weiner Neustadt.
10. A Silver Reliquary, in the collection of H. Magniac, Esq.
11. A Spanish Necklace and Pendants, in the possession of H. Farrer, Esq.

Painted Enamel.

12. A Figure of St. Catherine, in the possession of John Swaby, Esq.

Metal Work. Gold and Silver.

13. A Finial, from the Shrine in the Treasury at Aix-la-Chapelle.
Cuts. A Monstrance in the Cathedral at Rheims.
14. A Thurible, or Censer, in the possession of W. Wells, Esq.
Cuts. Four Candlesticks.
15. A Cup, designed by Hans Holbein for Jane Seymour, Queen of Henry VIII. from a drawing in the British Museum.
16. Cup, designed by George Wechter.
Cut. A Necklace worn by one of the personages in a Picture of the Lucy family, at Charlote, in Warwickshire.
17. A Wine Flagon, from a picture by Lebeque.
Cut. A Salt Cellar, in the Gold Plate Room at Windsor Castle.

Iron Work.

18. Iron Work, from the Cathedral of Notre Dame, at Paris.
19. Iron Work, from the tomb of Eleanor of Castile, consort of Edward the First.
20. A wrought Iron Door, in the possession of N. J. Cottingham, Esq.
Cut. The patterns more at large.

LIST OF ENGRAVINGS.

Wood Work.

21. Wood panelling, from a picture at Hampton Court Palace.
Cut. A Column from the same picture.
22. A pair of Bellows, from a design by Benvenuto Cellini.
23. Reverse of ditto.

Stained Glass.

24. From the Cathedral at Bourges.
Cut. A Border from ditto.
25. From the Cathedral at Chartres.
Cut. The general design of the Window, and a portion of diapering.
26. From the Cathedral at Bourges.
Cuts. Two specimens of diapering, from the Cathedral at Chartres.
27. From the Cathedral at Soissons.
Cut. From a Window at St. Remi, at Rheims.
28. Formerly in the Church of St. Peter, Hereford.
29. In the possession of Ralph Bernal, Esq. M. P.

Venetian Glass.

30. Goblets, in the collection of Felix Slade, Esq.

Illuminations.

31. From an illuminated drawing of a Crucifixion, by Giulio Clovio.
32. A fragment of an illuminated border. In the possession of W. P. Salter, Esq.

Embroidery.

33. From a picture by Carlo Crivelli, in the possession of Lord Ward.
Cut. Embroidery, from a picture by Van Eyk.
34. From a Pall belonging to the Ironmonger's Company.
35. From a Pulpit Hanging belonging to St. Mary's Church, Oxford.
36. From a picture of Queen Mary, belonging to the Society of Antiquaries of London.
37. Gipcieres, or Purses. From the collection of Mons. Martinego, at Wurtzbourg, and the Louvre.

Fifile Ware.

38. An Ewer, of the time of Henry II. of France. In the possession of H. Magniac, Esq.
39. A Candlestick, of the same ware, in the possession of Sir Anthony Rothschild, Bart.
40. A Portrait of Bernard Palissy, in the possession of Sir Anthony Rothschild, Bart.

Book-Binding.

41. A Book Cover, in the possession of Thomas Willement, Esq.
Cut. A specimen in the British Museum, by Grolier.

C O R R I G E N D A.

PLATE VI.

SINCE engraving this elegant Pyx from the drawing by Vertue, I have found (by a Communication to the Society of Antiquaries, by F. W. Fairholt, Esq. F.S.A.) that the original still exists at Warwick Castle. Mr. Fairholt having kindly placed at my disposal this communication, together with a very careful drawing of the Pyx itself, made by him about three years ago, I am enabled to supply the following additional particulars respecting it. The subjects which occupy the compartments represent the Sacrifice of Cain and Abel, the Circumcision, Abraham and Isaac proceeding to the Sacrifice, the Sacrifice itself, Jonah and the Whale, and Moses at the burning Bush. It will thus be perceived that Vertue's description, stating that the stories allude to the Sacrament is not fully borne out. The subjects follow each other in the order here enumerated, and the inscriptions for each run in a consecutive line above them entirely round the Chalice, only separated from each other by a small cross. The style of the design exhibits all the peculiarities of the art of the twelfth century; this is particularly visible in the treatment of the trees, as well as in the conventional style adopted in the drapery of the figures. The enamel on the original has, to a great extent, disappeared, but a sufficient quantity of all the various colours remains to serve the purpose of a restoration.

PLATE XV.

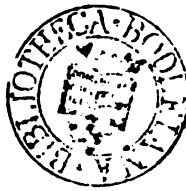
THE following quotation from "Rymers Fœdera," proves that this most interesting Cup was formerly in the collection of King Charles I." Item, a faire standing Cupp of Goule, garnished about the cover with eleaven dyamonds, and two pointed dyamonds about the Cupp, seventeen table dyamonds and one pearle pendant upon the Cupp, with theis words. Bound to obey and serve, and H and I knitt together; in the topp of the cover the Queen's Arms, and Queen Jane's Arms houlden by two boys under a crown imperial, whighing threescore and five ounces and a halfe."

De Warranto Speciali pro Georgio
Duci Buckingham et aliis.
Rymer, Vol. xviii. p. 236.

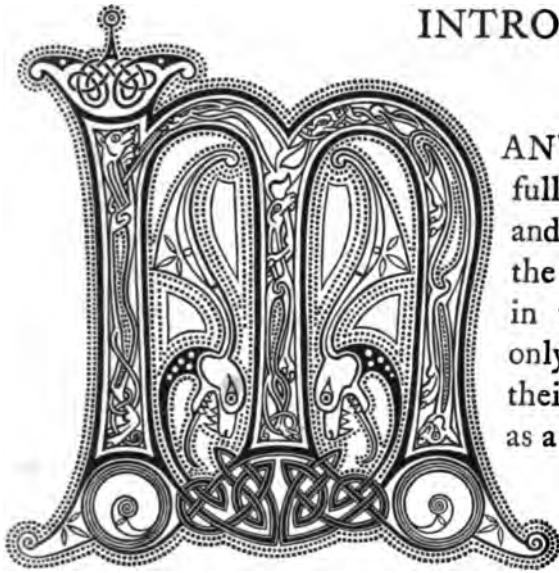
PLATE XXXIV.

IN the various Items of the cost of a funeral from the Hall of the Ironmongers' Company, for pence, read shillings.





INTRODUCTION.



liar to each particular class.

In arranging my illustrations, I have given precedence to works executed in the various metals, and have placed at their head the specimens enriched by that brilliant and most durable material, termed

Enamel.

THE art of enamelling (like most of our decorative processes) came from the east, where the natives have continued its use from the most remote times, unchanged both in style and character. At what period it first found its way into Europe is only a matter of conjecture; but we have evidence of its having been extensively known during the first ages of christianity, and the beautiful enamelled vase found in one of the Bartlow Hills in Essex, in 1835, (with other sepulchral relics) is alone sufficient to prove its employment by the Romans during their occupation of Britain.

The term enamel signifies vitreous pastes, to which various colours are given by means of metallic oxides; they are either opaque or transparent, and are capable of being applied superficially to several substances, earthy or metallic, forming a decorative colouring of admirable brilliancy and durability. The rich blue and green colours which appear on the little figures of deities and on various ornaments discovered in Egypt, appear to be enamels; porcelain, pottery, and glass have served as the

ground-work to which enamel has been applied with the most attractive effect. Our examples, however, only show specimens applied to metallic bases, as practised so extensively in all christian countries during the middle ages.

The metals employed as a ground for enamel, are gold, silver, and copper, brass being of too fusible a nature. The colouring paste which forms the base, consists of oxides of lead and tin, fused with filex in certain quantities, the opaque qualities being given by the oxide of tin, while various colours are produced by the addition of other metallic oxides; thus from copper green is obtained, red from gold or iron, and blue from cobalt. This last colour prevails to a remarkable degree in the earlier enamels.

Enamels were produced by various processes totally distinct from each other. In the most choice works the mode of proceeding was exceedingly tedious. Each colour was separated by slender lines of filigree attached to the surface of the plate; these were bent and fashioned so as to produce the complete outline of every part of the design in the most delicate metal threads; the spaces between were next filled in with the desired colours, and the plate was then exposed to a degree of heat sufficient to fuse the enamel-paste without affecting the metal.

In all the known examples of this mode of operation, gold was employed.* The celebrated jewel of King Alfred, found near Athelney Abbey, Somersetshire, in 1693, and now deposited in the Ashmolean Museum, Oxford, is a remarkably curious early specimen of this kind of enamel, and the more interesting from the great probability of its being of English workmanship. An instance of its having been practised to a comparatively late period may be seen in the German Beaker represented in plate VIII.

The costliness of this process led to the adoption of another by which similar effects were more easily accomplished, with the exception of bolder lines, or narrow bands, of copper being substituted for the spider-like threads which could only be produced in a metal so ductile as gold. This mode was termed in France, Champ-levé, and consisted in tooling out the field of the metal so as to leave thin lines to take the place of the filigree in keeping one colour distinct from another, and to define the outline and leading features of the design. The metal plate in this process, in almost every known instance, is of copper, and after the cavities were excised on the face of the metal, so as to hold firmly the enamel, they were filled and then fused as before described; and after being

* Engraved in the "Dresses and Decorations of the Middle Ages."

polished, the lines of metal were gilded, and thus produced a brilliant effect in contrast with the rich colours by which they were surrounded. The best works of this kind were executed during the twelfth and thirteenth centuries.

The next process, which forms the step of transition between the champ-levé mode of operation and the surface enamels of the fifteenth and sixteenth centuries, consisted in chasing the design in the lowest possible relief, or even in simple lines on the face of a plate, usually of silver; a transparent coat of enamel was then laid over it, no lines of metal being exposed, and the design was indicated and defined by the work beneath seen through this transparent medium.* This kind of enamelling seems to have had its origin in Italy, and to have reached its greatest perfection towards the latter part of the fourteenth century.

The chased metal plate coated with transparent enamel was followed by the art of superficial enamelling in opaque colours, or rather colours laid on an opaque ground, whereby the metal was entirely concealed. The jewels, and sometimes other ornaments, were considerably raised by means of little semi-globular silver spangles overlaid with brilliant transparent colour to give them the appearance of gems. This kind of enamelling is termed by the French, à pailllettes.†

The opaque enamels of the latter part of the fifteenth and beginning of the sixteenth centuries are commonly met with, but fine specimens are very rare, and always command high prices. It was under the auspices of Francis I. that superficial enamel reached its greatest perfection. He established a royal manufactory of enamels at Limoges, and by the introduction of Italian artists and works of art, gave to their productions excellence of design as well as elaborate execution and skill in the application of colours. To this school we owe the exquisite paintings of Monvearni, Leonard Limousin, Jean Courteys, Jean Court, and a host of artists who supported its reputation during the sixteenth century. At the commencement of the seventeenth its decline was visible, and as the invention of Jean Toutin, in 1630, of painting solidly in enamel upon gold, became improved and extended, this art gave way to the taste for miniature painting, and resulted in the exquisite gems of Petitot, Bordier, and others.

I have not attempted to give any illustrations of these later and most superlative enamels, as plain engravings would be very unsatisfactory, and coloured ones could only be produced at a cost the selling price of the present publication would by no means justify.

* See Plate VII.

† See Plate XII.

Metal Work.

OF the simple processes connected with the production of works in metal during the middle ages little need be said. The arts of chiselling, chasing, casting, embossing, pouncing, &c. have no doubt been employed continually from the most remote ages to the present time; we can only therefore look upon the specimens which have descended to us as evidences of skilful design, or as marking the peculiar treatment or conventional taste prevalent at the time when they were severally executed.

Carvings in Wood.

THE above remarks on works executed in metal, are equally applicable to those in which wood was employed.

Painted, or Stained Glass.

GLASS, both white and coloured, opaque and transparent, was made in Egypt at a very early period. Sir J. G. Wilkinson, in his able and interesting work on the manners and customs of the Egyptians, has adduced three distinct proofs that the art of glass working was practised in Egypt before the exodus of the children of Egypt from that land, three thousand five hundred years ago; but, till the commencement of the christian era, the material does not appear to have been used for any other purpose than the formation of various utensils and ornaments of mosaic works, and the counterfeiting of precious stones.

A passage in Lactantius, supposed to have been written at the close of the third century, is commonly referred to as the first undoubted mention of the use of glass in windows.* Leo III. (A.D. 795—816) is said to have adorned the windows of the Lateran with coloured glass, which is the earliest instance of the kind that can be stated with confidence; and there can be no doubt the art of glass painting was known as early as the tenth century, as the process is minutely described in the second

* Mr. Auldjo, of Noel House, Kensington, who resided several years at Naples, states, that he has seen glass in the window-frames of some of the houses at Pompeii. And Mr. Roach Smith has a specimen of ancient flat glass, such as he believes to have been used by the Romans or their predecessors for windows.

book of the “*Diversarum Artium Schedula*” of Theophilus;* a work supposed to have been written in the following century. It contains a mass of most curious information, which is highly interesting from the light it throws on the processes connected with the execution of painted glass as practised during that and many subsequent ages.

Glass in its simple manufactured state, is either white or coloured. Silex and Alkali form the principal ingredients of white glass, and are incorporated by fusion in the melting-pot of the glass-house. When the vitrification in the melting-pot is complete, the glass is formed into sheets, or as they are now termed, tables. These are afterwards annealed, i. e. suffered to cool very gradually, a process which renders them less brittle.

Coloured glass is of two kinds; one coloured throughout its entire substance, and called pot-metal glass: the other coloured only on one side of the sheet, and termed covered, coated, or flashed glass; i. e. white glass covered with a coat of pot-metal glass.

Red, or ruby glass, is almost invariably coated glass; the other kinds are usually of pot-metal, though not unfrequently manufactured of coated glass.

Coloured glass is formed by adding colouring matter to the materials of white glass, and incorporating these ingredients in the melting-pot of the glass house. Ruby glass is produced by adding oxide of gold, in the proportion of about 4oz. to 6cwt.; blue, by 2lbs. of oxide of cobalt; azure, 6lbs. of oxide of copper; emerald green, 12lbs. of copper scales, and 12lbs of iron ore; gold topaz colour, 3lbs. of oxide of uranium; orange, 12lbs. of iron ore, and 4lbs. of manganese; and amethyst or purple, 20lbs. of oxide of manganese, to the above quantity of 6cwt.† The glass painter can colour white and vary the tints of coloured glass by the use of stains and enamel colours. By repeating the yellow stain (which penetrates the glass to some little depth) all the successive gradations up to a deep orange may be obtained; or a limited number of colours may be produced on the same piece of glass by the following processes. Part of a piece of blue glass may be changed to green, by means of the yellow stain, or the coloured surface of coated glass may be removed by attrition, or the use of fluoric acid, thus leaving the white glass exposed. This last may be wholly, or, in part, stained yellow.

There are three distinct systems of glass painting, which are usually

* A translation of this part of the work is given in the appendix to the very able and useful publication, entitled, “An enquiry into the differences of style observable in ancient Glass Paintings, especially in England, with hints on Glass Paintings. By an Amateur.” Oxford, Parker, 1847.

† “The Curiosities of Glass painting,” by Apsley Pellatt. London, Bogue, 1849.

INTRODUCTION.

termed the mosaic, the enamel, and the mosaic-enamel methods. Of these, the most simple method is the mosaic, by which each colour of the design, except yellow, brown, and black, must be represented by a separate piece of glass. The glass painter in this style uses but two pigments, a stain which produces the yellow tint, and a brown called enamel brown. All the shadows and subordinate outlines are produced by the enamel brown, while the principal ones are given by the leads which surround and connect all the separate pieces of glass.

Under the enamel method, coloured glass is not used under any circumstances, the picture being painted on white glass, with enamel colours and stains.

The mosaic enamel consists in a combination of the two former processes; white and coloured glass, as well as every variety of enamel colour and stain, being employed in it.

The mode of working out the design is nearly the same in all the methods. An outline of it is first made, upon which is marked the shapes and sizes of the various pieces of glass, both coloured and plain. The glass is then cut to these forms, and afterwards painted and burnt, i.e. heated to redness in a furnace or kiln, which fixes the enamel colours, and causes the stains to penetrate the glass. The number of burnings required varies according to circumstances. It is usually sufficient to burn glass with a single enamel colour, once or twice; the same operation sufficing also to give effect to the stain, if any is used. Where several enamel colours are employed, it is necessary to burn the glass more frequently, as each colour generally requires to be fixed by a separate burning.

The mosaic system of painting is unsuited for mere picturesque effect; but is remarkable for its sparkling brilliancy, arising from the nature of its colouring. This consists of a combination of the brightest tints, which scarcely admit of variety beyond what can be imparted to it by means of shading, or diapering in the enamel brown.

The revival of other departments of art in the sixteenth century seems to have excited the ambition of the painters on glass. Not only was mosaic painting carried by them to a higher degree of perfection than it had hitherto arrived at; but they began to emulate the excellence of the oil and fresco painters in drawing and composition; and also endeavoured to imitate nature by producing in a transparent material the atmospheric and picturesque effects so successfully exhibited by their brother artists. The facility of applying colour to glass with the brush, afforded by the discovery of the various enamel colours, about the middle of the sixteenth century, soon led to their extensive employment. It was not however

till the end of the eighteenth century that they entirely superseded the use of coloured glasses in large works.

The introduction of enamels, though it occasioned a great extension of the scale of colour in glass painting, was attended with disadvantages. The paintings lost in transparency what they gained in variety of tint; and in proportion as their picturesque qualities were increased by the substitution of enamel colouring for coloured glass, their depth of colour sensibly diminished.

The practical application of enamel colours to glass, seems always to have been conducted nearly as at present. Some of the earlier examples of enamel painting are however superior in transparency to the modern. This is particularly the case with Swiss glass paintings of the seventeenth and close of the sixteenth century; in which enamel colours are constantly to be met with, firmly adhering to the glass in lumps of a sixteenth of an inch in thickness, and so well fluxed in burning as to be nearly as transparent as pot-metal glass.

Venetian Glass.

Of glass employed for domestic purposes, the earliest examples known are the glass beads and admirable imitations of amethysts, and other precious stones frequently found in Egyptian Tombs.* The beautiful blues, produced without cobalt or nickel, and their reds, without gold (as proved by Klaproth's analysis), evince a considerable knowledge of the chemical art in opaque and transparent colouring. The Chinese also from a very remote time have been skilled in glass-making of a similar character. M. Abel Remusat, (in his "Histoire de la ville de Khotan, &c.") states, that their imitation of the precious stone yeschm was so excellent, that it was almost impossible to distinguish the artificial from the real.

This description of glass-ware was manufactured into vases of various forms by the Chinese, from whom the Arabians procured them. Some were of a clear transparent white, extremely brilliant, and as pure as a precious stone; and others of a beautiful blue, and equally pure. In Egypt and Syria, no difference was known between the real and artificial yeschm, the latter being of the same form, thickness, and specific gravity,

* The majority of these beads, however, are composed, not of glass, but of burnt clay, or earthenware glazed; or perhaps, of glazed earthenware pounded, and mixed with coloured glass fused together; of such substances are the numerous figures of mummies, beetles, and other figures. "Curiosities of Glass-making," by Apsley Pellatt.

as the former. It is even asserted, that in Cairo and other cities, the artificial vases were as highly valued as those of the real yeschm, and that enormous prices were given for them. The Chinese have equally well imitated their ju stone, which was too costly for persons of moderate fortune.

The glass-houses of Alexandria were highly celebrated among the ancients for the skill and ingenuity of their workmen; and from thence the Romans, who did not acquire a knowledge of the art till a later period, procured all their glass ware. During the reign of Nero, however, great improvements were made in Roman glass. The perfectly clear glass, which bore the nearest resemblance to crystal, was so highly valued, that Nero is stated to have given for two cups, of no extraordinary size, with two handles, 6000 sestertia, or nearly 50,000*l.* sterling. The superior kinds of glass were in such extensive use in the time of Pliny, as to have almost superseded cups of gold and silver. Hence, the manufacture would appear to have been confined to articles of luxury, such as vessels of glass to imitate precious stones, intended for cutting by the lathe, by Roman or Grecian artists resident in Rome, in the style of cameos in relief.

In the British Museum are preserved many specimens of fragments of vases, and small pieces of white opaque enamel glass, upon blue and amethyst transparent grounds, supporting the probability of this opinion. White crystal glass, without lead, cut to imitate rock-crystal, was then known; although the introduction of lead into white glass was, till recently, supposed to be of British origin.

The most celebrated ancient glass vase now in existence, is that which for more than two centuries formed the principal ornament of the Barberini palace, and now deposited in the British Museum, and known as the Portland Vase. It was found about the middle of the sixteenth century, enclosed in a marble sarcophagus, within a sepulchral chamber under the Monte del grano, two miles and a half from Rome, on the road to Frascati. It is ornamented with white opaque figures in bas-relief, upon a dark blue transparent ground. The design is admirable, and the execution most exquisite; but the subject has not yet received any satisfactory elucidation. The whole of the blue ground, or at least the part below the upper welding of the handle, was originally covered with white enamel, out of which the figures have been sculptured in the style of a cameo, with astonishing skill and labour. In the possession of R. W. Hamilton, Esq. is a fragment of a vase, which seems to be the ne plus ultra of the chemical and manipulatory powers of the ancient glass-makers.

It consists of no less than five layers or strata of glass. The interior layer is the usual blue sapphire colour. The colours of the numerous strata are separated from and contrasted with each other by layers of white enamel, skilfully arranged by some eminent artist of the Grecian school, for the embossment of his cameo subject, as well as blending them artistically into each other. The subject is, a female reposing upon a settee. It is executed in the highest style of art, and is an admirable specimen of gem engraving.*

Venice, for a long period, excelled all Europe in the fineness and beauty of its glass; but as the leading processes employed by the Venetians are given with the description of the three elegant examples in the present work taken from the collection of Felix Slade, Esq., it is unnecessary to repeat them here.

The Germans most probably followed the Venetians in the manufacture of ornamental glass vessels, as the earliest are painted in enamel, and none are known of a date prior to the year 1553. They seem to have neglected some of the Venetian processes; but to others they gave an extension, particularly by favouring enamel-painting and schmelze, and by practising the ancient art of tracing subjects on gold leaf, and afterwards enclosing them between layers of transparent glass. The lost art of engraving glass by the lathe was also revived by Caspar Lehmann, in 1609. He worked at Prague, the capital of Bohemia, under the protection of Rudolph II. Half a century later, Henry Schwanhard, a pupil of Lehmann, who practised at Nuremberg, discovered a peculiar mode of etching on glass, but he kept his secret to himself, and carried it with him to his grave.

Illuminated Drawings.

THE limited nature of my present work has only enabled me to introduce two engravings from Illuminated Drawings; both very choice specimens of Italian art. Having, however, in a previous publication, given coloured examples, showing the peculiarities of style, and modes of design, adopted in this department of art in the various countries of Europe, from the earliest authorities known till its decline in the seventeenth century, it is unnecessary to pursue the subject further on the present occasion.

* A coloured engraving of this interesting fragment is given in the "Curiosities of Glass-making," before quoted.

Embroidery.

EMBROIDERY during the middle ages was most extensively employed ; not only for ecclesiastical and civil costume, but for many kinds of domestic furniture ; and, in fact, for most of the purposes to which cloth of any kind could be applied as an external covering. Its processes are specially interesting as having formed the chief occupation of high-born dames when shut up in their solitary castles, or more closely confined within convent walls. The few accomplishments then known, and the many occasions when causes (independent of wind and weather) rendered it unsafe to indulge in the pleasures of Hawking and other out-door amusements, must have left abundant leisure for those whose thoughts were on the “ pomps and vanities of this wicked world” to supply the fop with his finery ; or for those who had arrived at the more mature conclusion that “ all is vanity,” to furnish the Priest with his vestments and altar-cloths.

It would be idle to attempt to trace to its origin an art so simple as that of needle-work. It must have formed one of the earliest efforts of civilization, of which abundant evidence may be gleaned from the Bible, as well as other ancient records. In the portrait of Tyre drawn by Ezekiel, it is spoken of in connexion with the extraordinary mercantile activity by which that celebrated city was distinguished. “ Syria was thy merchant by reason of the multitude of the wares of thy making ; they occupied in thy fairs with emeralds, purple, and broidered work, and fine linen, and coral, and agate.” “ Dedan was thy merchant in precious cloths for chariots. Haran, and Canneh, and Eden, the merchants of Sheba, Asshur, and Chilmad, were thy Merchants. These were thy merchants in all sorts of things, in blue cloths and broidered work, and in chests of rich apparel, bound with cords, and made of cedar among thy merchandise.”

Our knowledge of the needlework of the Greeks and Romans is principally to be gathered from Homer and Pliny. The names of Helen and Penelope are familiar to every one as connected with this subject. There was a memorable custom among the Greek dames, that no one should accept a second husband until she had worked the grave clothes of the first, or his next of kin ; and the story of the famous web of Penelope, as related by Homer, is founded upon this fact. Penelope having, as she thought, lost Ulysses at sea, she employed her time in working a shroud for Laertes, the father of her husband.

“ A Web she wove of many a slender twine,
Of curious texture, and perplexed design ;

My youths, she cried, my Lord but newly dead,
 Forbear awhile to court my widow'd Bed,
 Till I have wove, as solemn vows require,
 This web, a shroud for Ulysses Sire.
 His Limbs, when fate the Hero's soul demands,
 Shall claim this labor of his Daughter's hands :
 Let all the Dames of Greece my name despise,
 While the great King without a covering lies."

The ceremony of the embroidery of the Peplus, or veil for the statue of Minerva, and its consecration, was one of the highest festivals of the Athenians.* The Peplus was the work of young virgins selected from the best families in Athens, over whom two principals called Arrephoræ were superintendents. On it was embroidered the battles of the gods and giants ; among the gods was Jupiter hurling his thunderbolt against the rebellious crew ; and Minerva, seated in her chariot, appeared the vanquisher of Typhon or Euceladus.

The Anglo-Saxon ladies were accustomed, like those of Greece and Rome, to embroider the exploits of their husbands on the hangings of their chambers. The celebrated needlework at Bayeux, one of the most ancient specimens in existence, is supposed to have been the work of Matilda, Queen of William the Conqueror, and her maidens, by whom it was presented to the cathedral of Bayeux in Normandy. It consists of a continuous web of cloth 227 feet in length, and 20 inches in width, including the borders at top and bottom ; these are formed of grotesque figures of birds, animals, &c. some of which are supposed to represent the fables of Æsop. The whole is worked or embroidered in worsted, and represents the various events connected with the conquest of England. In the part pourtraying the battle of Hastings, the lower border consists of the bodies of the slain.

Embroidery is comparatively a modern term. The art is mentioned in Mediæval writers under the title of Aurifrasium, or Aurifrigium, the opus Phrygium ; Fr. frange d'or, or work of Gold, and hence the different names of Orfrais, Orfrays, or Orfreys, words indicating in their general signification, borders or facings in which gold tambour was used. These Orfrais are continually mentioned in mediæval writers. Chaucer thus speaks of them :—

“ Richeſſe a robe of purple on had,
 Ne trow not that ſhe it mad,
 For in this world is none it liche,
 Ne by a thouſand deale ſo riche,

* The Panathenaic frieze with which Phidias embellished the outside of the temple of Parthenon represented this sacred procession, which was celebrated every five years at Athens in honour of Minevra. The remains of this frieze form a portion of the Elgin Marbles in the British Museum.

INTRODUCTION.

Ne none so faire, for it full well
 With Orfreis laied was every dell.
 And purtraid in the ribanings
 Of Dukes stóries, and of Kings."

In Anglo-Saxon times embroidery was extensively practised in this country, and English workmanship enjoyed for many centuries a high reputation over the rest of Europe, under the title of Opus Anglicanum. In the Chapter House at Durham is still preserved the stole which Ælf-flæd, Edward the Elder's Queen, got made for Frithestan, Bishop of Winchester. This Anglo-Saxon liturgic Ornament is all over-wrought with figures of the apostles. Reginald, the Monk of Durham, describes most minutely the Dalmatic found in the year 1104 on the body of St. Cuthbert; and the English Dominican Friar Thomas Stubbs, writing A. D. 1360 tells us, in his notice of St. Oswald, Archbishop of York in the year 971, that the Anglo Saxon Saints' Chasuble, a purple one, adorned with gold and precious stones, and still as beautiful as ever, was kept at the church at Beverley. Italy herself could show nothing to be compared with some of our vestments; and a cope which Ægelnoth, the Anglo-Saxon Primate, had given, together with many other presents, to an Archbishop of Benevento (who once came here to beg alms at Canute's court for Apulia), long remained without an equal in that country, where Eadmer, years afterwards found it still unmatched; and by far the most beautiful among all the like vestments worn by the Bishops at a council presided over by the Roman Pontiff at Benevento, whither this Englishman had gone, along with another archbishop of Canterbury, St. Anselm.* An instance of the estimation in which English embroidery was held at the court of Rome is mentioned by Matthew Paris. He states that Pope Innocent IV. (1246) observing on the copes and insulæ of certain of the ecclesiastics some very desirable Orfrais, he inquired where they were made, and being answered, in England, he exclaimed, "Truly England is our garden of delight; in sooth it is a well inexhaustible; and where there is great abundance, from thence much may be extracted;" and accordingly his Holiness dispatched his official letters to nearly all the Abbots of the Cistercian order in England, to the prayers of whom he had just been committing himself in the Chapter House of their Order, and urged them to procure for his choir, for nothing if they could accomplish it, yet, at all events, to purchase things so estimable. An order which, adds the chronicler, was sufficiently pleasing to the London merchants, but the cause of many persons detesting him for his covetousness.†

* Eadmeri Hist. Novorum, lib. ii. pp. 50, 51, ed. Seldeno.

† Matt. Paris, Hist. Angl. p. 478, edit. Paris, 1644.

The Norman chronicler Vitalis relates, that when Matilda, the Queen of William I. visited the Abbey of St. Evroul, Adelina, the wife of Roger de Bellmont (her attendant) brought with her an Alb richly adorned with Orfrais, and presenting it at the church, the priest wore it while celebrating mass. Matilda also left by her will to the Abbey of the Trinity at Caen, which she had founded, a Chasuble worked at Winchester by the wife of Alderet, and a cloak worked in gold made for a cope, and also another vestment wrought in England.

Down to the time of the reformation needle work was continuously employed in combining the most gorgeous materials into articles of ecclesiastical and civil costume; of the riches displayed on those of the former class some idea may be formed from the catalogue of the church vestments preserved in the cathedrals of York, Lincoln, London, and Peterborough. In Lincoln alone there were upwards of six hundred, wrought with divers kinds of needle work, jewellery and gold, upon Indian baudikin, samit, tarterian, velvet, and silk. A notion of the cost of some of these vestments may be gleaned from the Liberate roll, 24 Hen. III. (1241) where among the entries we find this monarch ordering payment for a cope of red silk for the Bishop of Hereford, which according to the rate of money at present (calculated by Dr. Henry and Adam Smith to be fifteen times greater than at that period), must have been equal to 36*l.* 2*s.* 6*d.* That monarch also gave to another Bishop (Peter de Aqua Blanca) a mitre which cost 8*l.* equal by the above valuation to 123*l.*; and a sum as large as 2100*l.* was given to Thomas Cheiner for a vest of velvet embroidered with divers work, purchased by Edward III. for his own Chaplain.

The oldest specimen of English embroidery with which I am acquainted is a very beautiful cope which once belonged to the Monastery of Syon, near Isleworth, but now the property of the Earl of Shrewsbury. It is quite a storied vestment. The ground is covered with interlaced quatrefoils, in each of which is a sacred subject; the higher part of the back having the assumption, or crowning of the virgin, with the crucifixion below it, and at the bottom St. Michael overcoming the dragon. The Orphreys are two broad bands of shields decorated with coats of arms, among which occur those of Ferrers, Earls of Ferrers and Derby, Geneville, Champernoun, Newburgh, Barons of Livarot, Mortimer, Percy, Despencer, Castele, and Leon, &c. This portion is not quite so old as the body of the cope, which appears to have been worked about the second half of the thirteenth century.

The principal portions of the old needle-work were never wrought on the velvet or silk of the robe or hanging they were intended to adorn;

but were done separately on linen and then attached to the general ground, the edges being bound with a cord, which was afterwards cast over (*en guipure*) with gold or silver tambour. A coarse kind of unbleached linen was generally employed. The other materials used in the embroidery were gold and silver threads called *passing*, or *tambour*, *flos silk*, and *mitorse*, or *twisted silk*, and jewels. The scrolls and sprays to floriated patterns were formed of silk cord, twisted with gold and coloured silk threads, and commonly terminating with spangles, which seem to have been introduced at a very early period.

Skelton in describing the various kinds of needle-work practised by English Ladies in the sixteenth century, says :

“ With that the tappettes* and carpettes were layde,
Wheren these Ladyes softly might rest,
The sampler to sow on, the laces to embroyde.
To weave in the stole† some were full prest,
With slaces, with tavels,‡ with hedelles§ well dreſt,
The frame was brought forth, with his weaving pin ;
God give them good speed their work to begin.”

“ Some to embroider, put them in preafe,
Well gydyng their glotten to keep straight their filke ;
Some pyrlyng of golde, their work to encrife,
With fingers small, and hands as white as mylke
With reche me that skayne of tewly sylke,
And wynde me that batoume of such an hewe,
Grene, red, tawney, whyte, purple, and blewe.”

Fictile Ware.

ACCORDING to M. Brogniart, Fictile Ware was known in China at least 2060 years before the christian era, as there was at that time a superintendent of the potteries, but the oldest specimens which have descended to us (with the exception of the Babylonian bricks) are those taken from the catacombs of Thebes, and which date about 1900 to 1800 B. C. These were followed in Greece and Etruria by those wonderful examples of fictile art which have excited the admiration of all succeeding ages from the extraordinary elegance and beauty of their various forms : the exquisite designs with which they were frequently covered : and also from the purity of the materials employed in their manufacture.

Pottery made anterior to the christian era have frequently been found

* Tappettes, hanging cloths.

† Stole, a weaver's instrument.

‡ Slaces, and tavels, instruments for silk-women.

§ Hedelles, the small cords through which the warp is passed in a loom, after going through the reed.

in England, France, Germany, and other countries of Europe; and specimens of a hard texture have also been discovered in Mexico, Guatemala, and various districts of South America.

The pottery so famous during the middle ages, and generally known under the names of Majolica, Raphael ware, and sometimes by the term "Umbrian ware," though the production of the fifteenth and sixteenth centuries, owed its origin about the twelfth, to the introduction into Italy of the Moorish pottery, obtained as the spoil of conquest by the various Italian republican states engaged in warfare with the Infidels.

The first introduction of painted pottery into Italy may be traced to the Pisans. It is related by Sismondi, that the zeal of the Pisans against the infidels led them to undertake the deliverance of the Tyrrhene sea from the aggression of the Musselman Corsairs. That the painted Moorish pottery, an article of great value, and supposed to have been almost unknown at that time in Italy, formed part of their spoils, appears probable from the fact of plates, or bacini, of apparently Moorish origin and pattern being found incrusted in the walls of the most ancient churches of Pisa, as well as in those of many other towns of Italy.

It was a custom at Pisa with the warriors returning from the Crusades and stopping at Majorca, to bring home this particular earthenware by way at once of testimony and trophy. They are accordingly only to be found in the buildings of the style that we in England should call Norman.

These specimens of Moorish pottery seem to have remained a long time admired and venerated as religious trophies before they were imitated, as there exists no record of any manufacture of Majolica in Italy before the fourteenth century; about two hundred years after the period before mentioned.

The early examples of Majolica of the fourteenth century, consisting of arabesque patterns in yellow and green upon a blue ground, are evidently copied from the Moorish pottery. Under the patronage of the House of Sforza, the art was greatly improved, and the manufacture at Pesaro had in 1450 arrived at a high degree of perfection.

The most distinguished name connected with early Italian pottery is that of Luca della Robbia, born in 1388. He served an apprenticeship with Leonardo, the ablest goldsmith in Florence, but soon forsook that calling and became an eminent sculptor in marble and bronze, and worked both at Florence and Rimini; he also abandoned this employment for modelling in terra-cotta, and after many experiments, succeeded in making a white enamel, with which he coated his works and thus rendered them durable. His chief productions are Madonnas, scripture subjects, figures, and architectural ornaments. They are unquestionably

the finest works of art ever produced in pottery ; though specimens still exist executed by his scholars, showing that some of them very nearly approached the skill of their master. The “Petit Chateau de Madrid,” formerly standing in the Bois de Boulogne, near Paris, received the appellation of “Château de Fayence,” from having been ornamented with enamelled tiles, the work of an Italian artist, named Girolomo della Robbia, a grand nephew of Luca, whom Francis I. brought from Italy. These tiles seem to have been introduced into portions of the architectural composition, rather as accessory ornaments than as a lining or “revetement” of the walls. Analogous ornaments, the work of Luca de Maiano, with the date 1521, were to be found in the old gate, Whitehall, and may still be seen at the palace at Hampton Court. Julius Scaliger says the Italian pottery derived its name from Majorca, where the pottery was most excellent. This is confirmed by Octavius Ferrari, in his work upon the Italian language. This celebrated manufacture owed its great perfection to the princely house of Urbino, by whom it was patronized for about two hundred years.

The term Raffaelle ware, has no doubt been given to these celebrated productions from a mistaken idea that the admirable pictures with which many of them are covered, from the designs of the immortal Raffaelle Sanzio d’Urbino, who was born at Urbino in 1483, and died at Rome in 1520, either painted them himself or superintended their execution ; whereas the finest specimens are not of an earlier date than 1540. These designs however, were furnished by his scholars from the original drawings of the great master, or copied from the excellent engravings of Marc Antonio, who was employed by Raffaelle, lived in his house, and worked under his eye. The prints he thus produced became the fashion, and were consequently transferred to Dishes and other articles of pottery. Keyser relates that Baron Tassis, of Venice, possessed an autograph writing of Raffaelle, in which he informs the Duchess of Urbino that the designs are ready which the Princess had desired to be made for some porcelain for her sideboard.*

Although Pesaro, Gubbio, and Urbino, were in the middle of the fifteenth and beginning of the sixteenth centuries the sites of this celebrated manufacture, it afterwards extended to Rimini, Faenza, Forli, Fermignano, and along the banks of the Metaurus, to Castel de Duruta, in Perugia. Sienna, also, towards the end of the sixteenth century, furnished remarkably fine specimens. In the valley of the Abruzzi there was likewise a manufactory.

The early specimens from 1450 to 1500, were a coarse ware called

* Travels in Germany, Italy, &c. 1756.

Mezza Majolica. The finer ware, called *Porcellana*,* was afterwards introduced, in which the artists could paint grander compositions, and give a higher degree of finish. It was at its greatest celebrity from 1540 to 1560, under Duke Guidobaldo II. Afterwards, from various causes, particularly the death of its royal patron which took place in 1574, the manufactory began rapidly to decline, and the introduction of oriental porcelain completed its ruin. An establishment of an inferior ware existed at Urbino as late as the year 1722.

Originally, the plastic surface of Robbian ware was of a uniform glistering white, which, though cold in effect, is very favorable to the pure religious sentiment at which it generally aimed. The eyes were then blackened, in order to aid expression. Next, the pallid figures were relieved against a deep cerulean ground. The followers of Luca added wreathed fruits and flowers, in their proper colours. Agincourt justly regrets that these men were led into such innovations by a desire for mastering difficulties, and the ambition of adding to sculpture the beauties of painting; for when colour is given to draperies, the eye is ill-reconciled to an addition which seems to transfer such productions from the category of high art to the level of wax-work.

What the Mezza Majolica wanted in drawing and design, was admirably made up in the beauty and perfection of its colour and enamel glaze. From the excellence of the latter, the yellow and white colours have the metallic lustre of gold and silver. The changeable light and “*Madreperla*” splendour were also given in great perfection, and indeed have never been surpassed. The iridescent ruby colour is peculiar to Pesaro and Gubbio, and is of very rare occurrence. Blue and yellow only, with their mixtures, appear generally to have been used in painting this ware, and the striking effect produced by the union of these simple colours, shows the great talent of the painters employed in that early period of the art.

The metallic and prismatic glaze was obtained by dipping the half-baked pottery into a white varnish, over which, while moist, the subject was rapidly painted, correction or retouching being incompatible with the immediate absorption of its colours, which, apart from accidental fusion of tints, and flaws in the furnace, abundantly accounts for the frequent inaccuracy of the design. The metallic lustre depended a good deal on lead, the whiteness on a free use of tin. The prismatic glaze, especially of gold and ruby colour, was unequalled in those painted at Gubbio by Maestro Giorgio Andreoli, whose name was enrolled among

* The name given at this period in Europe to the best kinds of pottery, from the Portuguese word, “*Porcellana*,” a cup.

the nobility in 1498; though the date affixed to his plates extends from 1518 to about 1537.*

Arabesques and coats of heraldry round the rim of the dish, with a bust in the centre, characterize the general style of the “Mezza Majolica.” Semi-busts of the Deity were very generally introduced; as also portraits of princes, of their consorts, and occasionally of Popes, accompanied sometimes with sentences in Latin or Italian.

There was also a variety of plates called Amatorii, either tender souvenirs, or marriage gifts. These usually had the lady’s portrait, with the complimentary epithet of *bella*, at other times united hands and a transfix’d heart, with a motto of affection, moralizing, or banter. Most of these portrait plates were deep, and said not to have been delivered empty. Brides sometimes received them brimming with jewels.

In the year 1560 a new era commenced in the history of Majolica. Then began to be painted landscapes and friezes, together with every strange variety of fanciful conceit, or “capricci,” (as they are termed). Boys, birds, trophies, musical instruments, monstrous animals, as well as copies from many of the fine Raffaelle grotesques. But the decline of the art had begun. The drawings grew incorrect, the colours pale, cloudy, and badly shaded. In 1574 the ducal establishment was suppressed on account of the expense, and henceforth Majolica was only manufactured for common purposes.

After 1600 this celebrated ware almost ceased to be made in the states of Urbino, but in the following century there sprung up at Naples a manufactory, which, in the forms and the style of the figures, has much resemblance to the ancient Majolica; and more recently a similar ware was made at Venice.

The most splendid collection of Majolica now existing, is that presented by the Duke Francesco Maria (of Urbino) to the “Santa Casa di Loretto.” It contains three hundred and eighty vases painted from the designs of Raffaelle, Giulio Romano, Michael Angelo, and other great masters. A fine collection of this ware is to be found in the Ducal Museum of Brunswick, and another in the Museum at Berlin.

In the Japan palace at Dresden, are to be seen one hundred and eighty pieces of this ware, dating from 1532 to 1596, the subjects being taken from scripture history or the Greek mythology.

Narford Hall, in the county of Norfolk, the seat of Andrew Fountaine, Esq. contains the finest collection of this ware in England. Many pieces

* Memoirs of the Dukes of Urbino, illustrating the arms, arts, and literature of Italy, from 1440 to 1630. By James Dennistoun, of Dennistoun. Longman and Co.

were painted from the designs of Raffaelle. They were collected, together with a most valuable series of pictures, enamels, coins, &c. by Sir Andrew Fountaine, Vice Chamberlain to Queen Anne, and Warden of the Mint; a gentleman distinguished for his taste and liberality, and the friend and companion of Pope, Swift, and the most distinguished wits of his day. Ralph Bernal, Esq. M. P. has also a very extensive series, chosen with great judgment, and exhibiting almost every variety of type. There is likewise a very fine one in the possession of Joseph Marryat, Esq. author of "Collections towards a history of Pottery and Porcelain, in the 15, 16, 17, and 18th centuries, with a description of the manufacture, a glossary, and a list of monograms," to whom I am indebted for many of the leading facts contained in this article, and to whose valuable work I would refer those of my readers who may wish to enter more largely into the history or peculiarities of pottery.

Nuremberg claims the credit of bringing Majolica into Germany, in 1507; and Nevers has the reputation of the first introduction of enamelled pottery into France, though an inferior imitation of the Italian ware.

The employment of Majolica in France, and the establishment of its manufacture there under the name of "Fayence," took place in the time of Catherine de Medicis. Her kinsman Louis Gonzaga, on his establishment in the kingdom of Nevers, sent to Italy for artists, and finding suitable materials succeeded in making a superior description of pottery; this, however, as well as all fine enamelled wares, soon became superseded by the general use of Porcelain. Of the Faenza of this time called Henry II. ware, the chief particulars at present known accompany the two examples given in plates XXXVIII. and XXXIX.

The next description of pottery peculiar to France is that which has immortalized the name of its maker, Bernard Palissy; of whose extraordinary life and the leading characteristics of his manufacture, a brief account is given in the description of Plate XL.

Germany and Holland were distinguished at an early period for the excellence of their pottery, owing to the discovery of a fine glaze. A commentator on the work of the Monk Theophilus, "Schedula diversarum artium," states that this fine glaze was used as early as 1278, by a potter whose name he does not mention, though he states that he died in 1283.

The potters of Nuremberg were celebrated for enamel tiles of great size used for covering stoves. Of these a remarkable collection still exists in the castle of Nuremberg. They are composed of slabs 27 in. by 25 in. and enriched with figures in bas-relief, of a fine character, after the school of Holbein.

INTRODUCTION.

Lower Saxony produced the coloured wares with a black glaze ; but the Dutch ware made at Delft, and called the parent of pottery, is the most celebrated. These were chiefly copied from the old Japan porcelain, both in form and colour. The exclusive communication with Japan maintained for so long a period by the Dutch, gave them a priority over the rest of Europe in a knowledge of these beautiful examples. The date of its introduction is doubtful, but it was certainly in use in the beginning of the sixteenth century, and probably earlier.

Great uncertainty exists regarding the period when the manufacture of fine earthenware was first introduced into England. It seems the Dutch sent large quantities to this country from Delft, as early as the beginning of the sixteenth century ; but the skill and taste of the English at that time was displayed on silver and other metals rather than on pottery. Of this instances are recorded in the correspondence of Salignac de La Mothe Fénélon, the French Ambassador at the court of Elizabeth, and in the travels of Hentzner, who visited England in 1598. Both describe in glowing colours the silver plate which adorned the buffets, as well as the magnificent furniture of the palaces of that sumptuous Queen. The celebrated Shakespeare jug (supposed to have been made at Stratford-le-bow) is the most remarkable instance of early English pottery now existing. It had been carefully preserved by the collateral descendants of Shakespeare from the year 1616 till 1841, when it was sold by auction. It is about 10 in. high, by 16 in. round in the widest part, and is divided lengthways into eight compartments, having in each a mythological subject in high relief, admirably executed in the quaint style of the time.

The Elizabethan pottery is hard, and approaches very nearly to fine stone ware. In 1684 Mr. John Dwight obtained a patent for a pottery at Fulham, which is still continued by Mr. White, a descendant in the female line.

Joseph Wedgwood, born in 1730, and who died in 1795, carried English pottery to the greatest perfection it has arrived at in modern times, but his works are too well known to need a description here.

Book-Binding.

THE art of Book-binding naturally grew out of the art of writing on portable or flexible substances, and seems at all times to have been rendered gorgeous and costly in proportion to the intrinsic value, or the veneration attached to the treasures it was intended to protect and preserve.

Of the origin of writing nothing is known; but its first developement seems to have been in the form of engraving, or sculpture on stone. Pillars and obelisks were raised to receive the records of the noble deeds of nations, or of individuals; and even the sides of rocks and of mountains were devoted to the same laudable purpose. Abundant evidence of the latter custom (which must have continued for many ages) are still to be found in Denmark, Norway, and other comparatively unfrequented countries. This primitive mode of publication was probably followed by that of inscribing the truths of religion, of science, or other important facts, on the softer material of clay, which, by the simple process of burning could be rendered equally durable. Of this practice the Babylonian bricks, (many of which have descended to us in a perfect state of preservation), offer the earliest evidence. That Moses was acquainted with writing is proved by the command given to him, "Write this for a memorial in a Book." What was the form, or the material employed on the original book of the law cannot now be ascertained. Montfaucon believed it was written on skins; which is probable, as the roll is the form still adopted in all the synagogues of the Jews.

In the times of the Greeks and Romans the first books were square, and consisted of but one leaf or tablet. The etymology of the word Book, and its equivalents in many languages, indicates that they were originally written on vegetable substances. The leaves of the Palm tree, and in Ceylon those of the Talipot, and the finest and thinnest part of the bark Filia, the Phylyra, (a species of Linden) the Lime, the Ash, the Maple, and the Elm, were first used. Numbers of these books, executed in a fine and beautiful character, and bound together with boards, may be seen in the library of the East India company and other collections. The early writers made use successively of linen and cotton cloths; of the skins, integuments, and even shoulder blades of various animals; of table books, of wax, ivory, and lead; of skins of fishes, and of the intestines of serpents. These substances soon fell into disuse on the introduction of the Egyptian papyrus, which is unquestionably the earliest of any of

the various kinds of paper with which the ancients were acquainted. The exact date of its discovery is unknown, and where it was first made is a matter of dispute. It was very common in the time of Alexander, but from the specimens found at Thebes, and its mention in Isaiah xix. 7, it must have been known long before that period.

Successive experiments in the manufacture of skins ultimately led to the invention of vellum or parchment. This discovery is attributed to the prohibition of the exportation of the papyrus from Egypt, by one of the Ptolemies; in order to throw an obstacle in the way of Eumenes, King of Pergamus, who endeavoured to rival him in the magnificence of his library. Thus left without material, we find from Vossius that Eumenes invented a method of cleaning skins on both sides, before only written on one. It was called *Charta Pergamena*, from the name of the capital.

When flexible materials first began to be used, the form of binding was doubtless the roll, called by the Romans, *volumina*, and also *scapi*, which first consisted in sewing the different sheets or leaves together, till the volume or book was finished. Only one book was included in a volume, so that a work consisted of as many volumes as books. They might measure when extended one yard and a half wide, and fifty yards long. They were written in separate pages, and fastened parallel to each other, so that the reader perused one page, then rolled it up at one end, unrolling the next page, and so on to the end.

Of the great skill in making these rolls, an instance is found in Josephus, in reference to a copy of the law sent to Ptolemy Philadelphus, which was written in letters of gold, upon skins so artfully put together, that the joinings did not appear. The Greeks derived their first knowledge of the roll from the Egyptians. What progress they made in book-binding does not appear; but the writers among the Romans, who doubtless obtained much of their knowledge from the Greeks, enter into the minutiae of the art, and furnish us with a full description of the mode of preserving the records of early times. The Romans had their transcribers, engravers, binders, and booksellers.

The first operation of the Greek and Roman Bookbinder was to cut the margins above and below perfectly even, and the sheets at the beginning and end square. He then gave the exterior the most perfect possible polish by means of the pumice stone, with which substance the writers had previously smoothed the interior, and to the present day the same process is adopted in some of these operations. The cover, which was called the *Involucrum*, was then fastened to a cylinder of wood, round which the volume was rolled. They had frequently one of these

rollers at each extremity. At the ends of the cylinder a ball or knob was then affixed, which was employed as a handle for evolving the scroll; it being at one time a reputed crime to take hold of the roll itself.

The Diptych was used by the Romans both for secular and also for sacred purposes. It consisted of two boards covered with wax, on which the characters were marked with the stylus.

They were generally composed of ebony or box-wood, connected together with two or more hinges. They were then embellished with carved ivory, and frequently with gold, silver, and with precious stones, riveted very closely to the wood, and finished with the utmost elegance and taste.

The next subject for consideration is the mode of binding adopted in the monastic establishments of Europe. Before the invention of paper and printing, books were so scarce and dear as to be beyond the reach of all but the rich. Hence learning was almost exclusively confined to members of the priesthood and people of rank. The papyrus was in most general use before the Saracens conquered Egypt in the seventh century, when it could no longer be procured. Parchment, the only substance for writing which then remained, was so difficult to be obtained that it was customary to erase the characters of antiquity, and Sophocles or Tacitus were obliged to resign the parchment to missals, homilies, or the golden legend.* In this manner, many of the best works of antiquity were for ever lost, though some have in late times been recovered from the imperfect way in which the first writing was erased. In the early part of the middle ages, private persons rarely possessed any books at all; and even distinguished monasteries were but scantily supplied. Of the scarcity of books, Wharton, in the second dissertation to his History of English Poetry, has given a long account. The monks and students in the monasteries were the principal labourers, and it was part of the Sacrist's duty to bind and clasp the books used for the service of the church. The St. Cuthbert's copy of the Gospels, in the British Museum, which was written by Eadfrid, Bishop of Lindisfarn, (A. D. 698-721) is one of the finest specimens of Saxon calligraphy and decoration extant.† Athelwold, his successor, caused it to be splendidly bound in gold and silver plates, set with precious gems, under his own direction, by Bilfrith the anchorite, who, according to Simeon of Durham, was "aurificii arte præcipuus." The present binding is modern, and no precise opinion can be formed of the skill or national peculiarities of our Anglo-Saxon ancestors in this

* Gibbon.

† One of the elaborate illuminations in this exquisite volume, is given in the "Illuminated Ornaments of the Middle Ages."

respect from any actual specimen, as none is known to exist. That they did work well in gold and silver is put beyond doubt by Alfred's Jewel, still to be seen at the Ashmolean Museum, Oxford. Indeed, Anglo-Saxon skill, in every sort of nice work in gold or silver, stood so high in the estimation of all Europe at the time, that certain kinds of cups and lamps, so made in this country, were sought for abroad, and became known at Rome by the distinctive name of Saxon vessels—*gabathæ Saxoniceæ*, as we find from so many passages in the curious *Liber Pontificalis*, t. ii. pp. 47, 243, &c. ed. Vignolia. Among the presents made by one of our Anglo-Saxon kings to St. Peter's Church at Rome, when he went on pilgrimage to the Holy City, were many productions of the Anglo-Saxon goldsmith's art. On leaving their island home in search of a livelihood, the Anglo-Saxon goldsmiths were often drawn to Italy, in different parts of which they wrought much ; and one of the great artistic wonders of Milan at this day, the golden Altar-frontal at the Basilican Church of St. Ambrose, is the work of an Anglo-Saxon,—of Walwin, a name very common during that period in this country, as appears from old deeds and charters, and still to be met with in the midland counties of England. That the meed of approbation given to such men by the Italians was not stinted, is shown by the high-sounding praises bestowed by Leo, Cardinal Bishop of Ostia, upon the workmanship and beauty of a shrine made by Anglo-Saxon hands, and given to the Church of Monte Cassino.* We learn, too, that an English goldsmith, a few years after, was busy with some work in this same Italian Church, when he happened to be killed by a flash of lightning.

The Irish, with regard to this department of their national antiquities, are more fortunate than ourselves, for they can still show examples of the splendid way in which their churchmen anciently had their service-books adorned ; and several of these curious and interesting silver bindings, as well as silver cases, or cumhdachs, of old Irish workmanship, are yet to be found, mostly in private hands.

In O'Connor's "Rerum Hibernicarum" we find that Dugæus, a monk who flourished in Ireland in the sixth century, and died in 587, was a skilful calligraphist, and manufactured and ornamented binding in gold, silver, and precious stones ; and Ethelwolf, in a metrical epistle to Egbert, at that time resident in Ireland for the purpose of collecting MSS., extols one Ultan, an Irish monk, for his talent in adorning books.

A striking peculiarity about these ancient bindings, (whether the work of Anglo-Saxon or of Irish artists,) is, that in most, if not all of

* Chron. S. Mon. Casin. lib. ii. c. xxxiii.

them, a piece of crystal, or beryl, is made to be their chief and conspicuous ornament! Indeed, in the instance of some of the Irish silver bindings, this piece of crystal, usually shaped in to a convexed oval, is of so large a size as to take up the whole side of the cover, and readily suggests the propriety of calling it a “*glas book*.”* All that are known bear the Christian mark of a crucifix in the middle. Dr. Rock supposes that the custom of making a crystal the most striking ornament of the binding of early service-books was derived from the Druids. He says, “Scarce an old barrow or cist happens to be opened, but some ornament or another made of crystal is found, thus showing the high esteem in which that substance was held by the Britons, either as an instrument of their religious rites, or of harmless amusement, or as a public badge of honorable distinction. We have, indeed, strong reasons for thinking that, under the Druid-teachers, the heathen Britons made use of balls of crystal in their idle superstitions and wicked practices. When, however, they became Christians, through the preaching of missionaries from Rome, it is very likely that their bishops and clergy thought, as other pastors of the church have wisely thought, that one of the lawful ways of leading a people to the truths of Christ was, instead of casting off national customs, to keep such as were innocent in themselves, and to wrest those that were indifferent, from their application to what was wrong and superstitious, by connecting them with holy and edifying things.”†

The term “Æstel” employed in King Alfred’s translation of Pope St. Gregory’s *Liber Pastoralis*, and which has hitherto been a puzzle to antiquaries and lexicographers, was most probably this boss of crystal. “To every bishop’s see in my kingdom I will that one (of the copies of his own Anglo-Saxon translation of the *Pastoral*) be sent: and upon each there is an ‘æstel,’ which is about fifty mancuses (in value), and I bid, in God’s name, that nobody that ‘æstel’ from these books shall undo.”

Besides these æstels, or large knobs of rock crystal, gems of price often glistened upon the golden plates within which the Anglo-Saxons loved to bind their service-books. Such was the covering bestowed on her highly illuminated copy of the four Gospels by one of the last of our Anglo-Saxon princesses, St. Margaret, Queen of Scotland. The volume was interleaved with fine glossy silk, such as may sometimes be met with even now between the leaves of illuminated manuscripts.

* Such a one is figured in the *Archæologia*, vol. vii. p. 167.

† *The Church of our Fathers*, as seen in St. Osmond’s rite for the Cathedral of Salisbury. vol. i. p. 293.

The English were not behind their Anglo-Saxon forefathers in the richness and beauty of those bindings with which they adorned the codices belonging to the altar : they, too, covered their missals and texts of the Gospels with plates of gold and silver, loaded with precious gems. Of this, proof may be found in the inventories of all the great churches of England : Salisbury Cathedral had, A. D. 1222, a text, or book of the Gospels, bound in solid gold, ornamented with xx sapphires, vi emeralds, viii topazes, viii alemandine stones, viii garnets, and xii pearls. In the year 1315, Canterbury reckoned as many as seven texts sheathed in gold and precious stones. Besides these golden, there were many more silver texts.* There is a remarkably fine specimen of this style of binding, in silver parcel gilt, in the British Museum. It formerly belonged to the late Dr. Butler of Shrewsbury.

For the manufacture of these magnificent volumes a room called the scriptorium was set apart in every great abbey. Here several persons were constantly employed, not only in transcribing and illuminating the service books for the choir, but also books for the library, and binding them. Ingulphus, of the Abbey of Croyland, speaking of the lending of books, says : " Our books, as well the smaller unbound volumes as the larger ones which are bound, we altogether forbid." For the support of the scriptorium, estates were often given. That at St. Edmondsbury was endowed with two mills. The tithes of a rectory were appropriated to the cathedral convent of St. Swithin, at Winchester, in the year 1171. Many other instances of this species of transaction occur. About the year 790, Charlemagne granted unlimited right of hunting to the abbot and monks of Sithin, for making their gloves and girdles of the skins of the deer they killed, and covers for their books. Large sums were disbursed for grails, legends, and other service books for the choir of the chapel of Winchester College, as is shown by a roll of John Morys, the warden, an. xx. Richard II. A. D. 1397. There is abundant evidence that the multiplication of books was almost wholly confined to religious houses till the invention of printing.

The earliest known instances of the use of ivory for binding is in the Roman Diptych ; but it appears to have come into very general use during the fourteenth, and early part of the fifteenth centuries, when the art of carving in this beautiful material had arrived at very great perfection.

In the Douce collection at Goderich Court, Herefordshire, is a remarkably fine example of the time of Edward I.† and George Field,

* Dart's Canterbury Cathedral. app. p. 17.

† Described by the late Sir Samuel Meyrick in the Gent.'s Mag. new series, v. 583.

Esq. of the Sisters, Clapham Common, has several of the most elaborate character and the most exquisite execution. These diptychs are usually divided into ranges of Scriptural subjects, separated from each other by tracery or niches with figures of the Apostles, and surmounted with gorgeous canopies.

It was also usual in early times to engrave the arms of the owner on the clasps which were generally attached to the books. A very beautiful example of this practice may be seen in the British Museum, in the copy of the *Sforziada*, formerly in the possession of P. A. Hanrott, Esq., which has a portrait of Ludovico Maria Sforza, and the arms and devices of the Sforza family admirably executed in niello. Eleanor, Duchess of Gloucester, mentions in her will, in 1399, “a chronicle of France, in French, with two clasps of silver, enamelled with the arms of Burgoyne; a Book containing the Psalter, Primer, and other devotions, with two clasps of gold, enamelled with the arms of France; and a Psalter, richly illuminated, with the clasps of gold enamelled with white swans, and the arms of my lord and father enamelled on the clasps.”

Velvet was used at a very early period. Richard, Bishop of Chichester, bequeathed (1258) to the four orders of friars, each one part, *Glossatum*, which means with marginal notes; and missals were frequently covered with velvet, and studded with jewels. In the will of Lady Fitzhugh, A. D. 1427, several books, &c. are thus bequeathed: “Als so I wyl yat my son William have a ryng with a dyamond, and my son Jeffray a gretter, and my son Robt. a Sautre covered with rede Velvet, and my Doghter Mariory a Primer cou’ed in Rede, and my Doghter Darcy a Sauter cou’ed in blew, and my Doghter Mal de Eure a prim’r cou’d in blew.”

A very rich and effective style of binding prevailed during the greater part of the sixteenth and seventeenth centuries, which ladies of the present day might imitate to advantage, in preference to many of the senseless articles to which Berlin wool is now so prodigally devoted. It consisted in working in gold and silver threads, blended with silk, trees, flowers, coats of arms, devices, mottoes, &c. on grounds formed of richly coloured velvets. Two singularly fine specimens of this kind of binding are preserved in the British Museum. The one is a copy of Parker’s “*De Antiquitate Ecclesiæ Britannicæ*,” of the date 1572, and which is remarkable as being the first book printed at a private pres. The design employed is composed of Deer sporting among trees. The other is a copy of the bible bound for James II. showing on the cover his initials, J. R. surmounted by a crown, and surrounded with branches of Laurel, the four corners being filled with Cherubim.

In bringing my work to a close, I trust it will be considered by my subscribers and the public, that independent of the interest they possess in an antiquarian point of view, few of my illustrations fail of displaying some beauty, either of form, of detail, or of the arrangement of colours, which the accomplished artist of the present time may take advantage of, although it may sometimes be desirable to deprive them of the quaintness attaching to a past style. I feel also I may stand excused for suggesting that modern designers may benefit considerably in their studies from nature, by observing how their predecessors modified her most beautiful forms, to meet the necessities of the materials on which they were to be employed, or to give them the symmetry required to bring them into harmony with the architectural or other arrangements by which they were to be surrounded.

I have likewise endeavoured to give (as far as the limited space to which I have felt myself restricted would allow,) a general view of the origin, progress, and peculiarities of the different classes of decorative art in use during the middle ages; together with the various processes by which the primitive materials were changed by chemical action, or combined by manipulative skill into the beautiful objects so abundantly employed at that time both for sacred and domestic purposes. It only remains therefore, for me to return thanks to those from whom I have received assistance during the progress of my laborious undertaking.

To all the owners of the interesting articles from which my illustrations have been taken, I feel under great obligation; but more especially to Hollingworth Magniac, Esq. for the use of so many specimens from his choice and valuable collection.

My acknowledgments are also due to the officers of the British Museum in the several departments I have had occasion to refer to; and I beg to offer them more particularly to Antonio Panizzi, Esq. and John Winter Jones, Esq., the Keeper and Assistant Keeper of the printed Books, for great kindness shown to me personally, and for many facilities afforded me in the Library of that Institution.

HENRY SHAW.

May 1st, 1851.

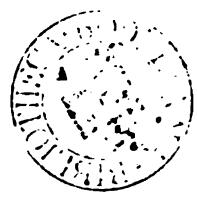




DATE, - THE XIIITH CENTURY.



A FIGURE OF A SAINT,
IN ENCRUSTED ENAMEL.





A FIGURE OF A SAINT HOLDING A BOOK.

IN ENCRUSTED ENAMEL. IN THE BRITISH MUSEUM.

ETACHED from its ancient setting, the original application of this enamelled plate can only be matter of conjecture. It was formerly in the Debruge collection, in the catalogue of which, it is stated to have been a portion of a reliquary, but, we think it more probable that it formed the centre of a book cover. There is great elegance in the attitude of the figure, and considerable richness is produced by all the thin lines of metal dividing the colours being delicately pounced.

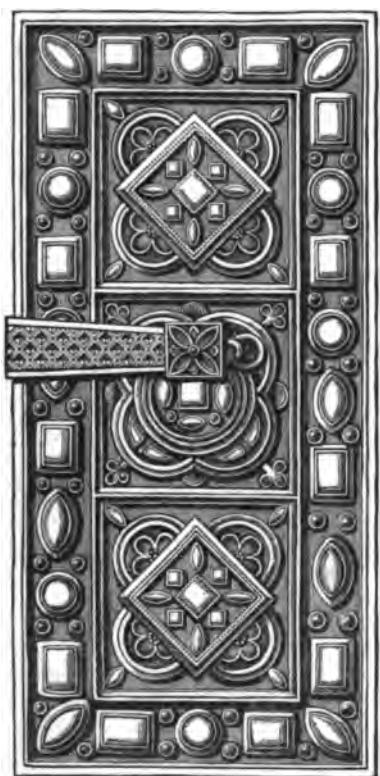
Our first wood-cut is a very elegant ciborium of silver gilt, from the cathedral of Sens, in France. This cathedral possesses an interest for every English traveller, from its containing in its treasury, besides a number of



other curious relics, a quantity of vestments stated (with every probability of truth, from their style and character) to have belonged to Thomas à Becket,* who resided at Sens for some time, between his flight from England in the year 1164 and his return in 1170. This ciborium must have been made about that time, and a tragical story is told in connexion with it, by the authorities of the Cathedral. They state that in the year 1541 a young man of the environs of Nevers stole it while hanging over the altar, and being discovered, was condemned and burned alive before the cathedral.

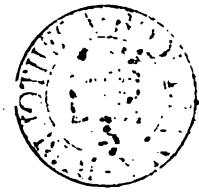
The term Ciborium was formerly used to signify a canopy or covering for the altar, supported by four pillars, before the more modern custom prevailed of leaving the altar exposed, and fixed to the wall. Its uses were to cover and protect the altar, to sustain the curtains that were drawn round it, to support the cross rising from its roof, and for the preservation of the holy Eucharist, which was usually suspended from the centre under the cross in a Pyx, generally in the form of a Dove.

Ciborium also signifies a vessel in which the holy Eucharist is reserved. Formerly the blessed sacrament was reserved only for the communion of the sick, and kept in a smaller and more portable vessel, called a Pyx.



The subject of our second wood-cut represents a very elegant book cover of the twelfth century, taken from one in the hands of a Priest sculptured on the exterior of the Cathedral at Chartres. These early designs of book covers are interesting, as few of the covers themselves have been preserved. They were frequently adorned with rich metals and precious stones, which excited the rapacity of plunderers and iconoclasts. Enamels also were abundantly employed to add to the splendour of the more precious volumes. The principal subject (commonly the crucifixion) being surrounded with jewels, and having raised borders, sparkling with gems, the spaces between the precious stones and the various enamels being covered with richly engraved arabesques.

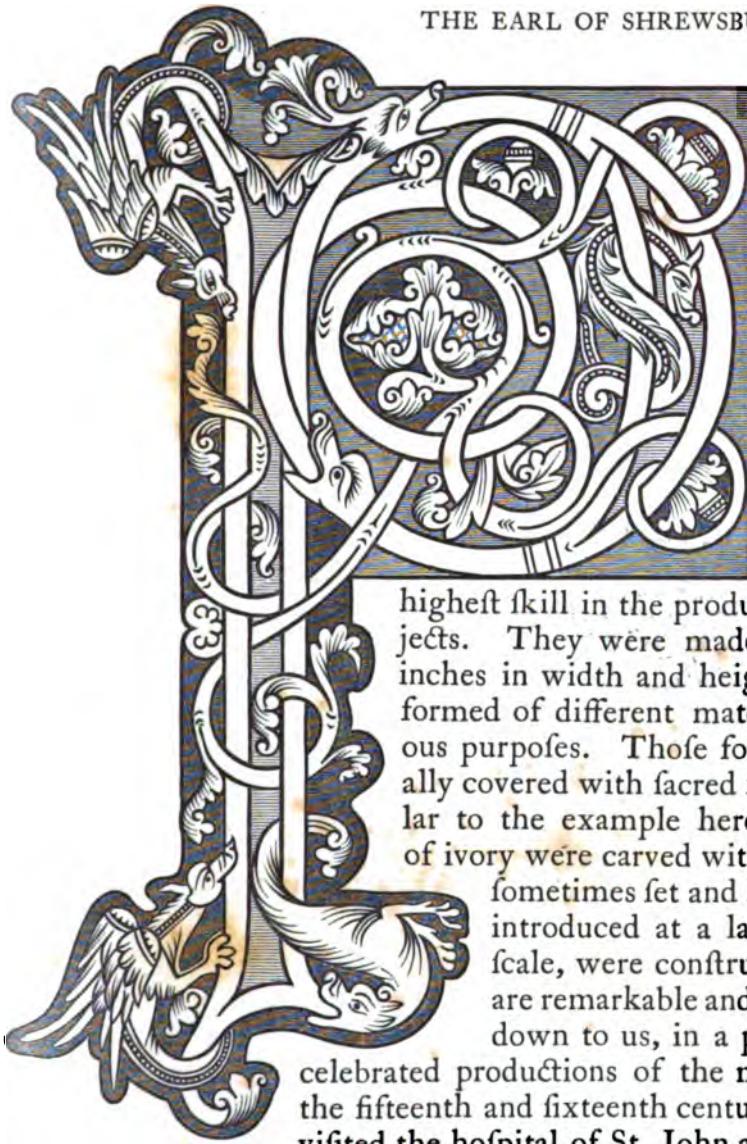
* The most important of these vestments have been engraved in the "Dresses and Decorations of the Middle Ages."





A TRIPYCH.

OF ENCRUSTED ENAMEL. BELONGING TO THE RIGHT HON.
THE EARL OF SHREWSBURY.



ERHAPS no article in use during the middle ages, whether for sacred or domestic purposes, called forth so much talent in almost every department of art as the Triptych. The painter, the enameller, the chaser in metal, the carver in ivory, and the followers of other kindred pursuits, all found abundant opportunities for the exercise of their highest skill in the production of these beautiful objects. They were made of all sizes, from a few inches in width and height to many feet, and were formed of different materials suitable to their various purposes. Those formed of enamel, were usually covered with sacred subjects and emblems, similar to the example here given, while those made of ivory were carved with sacred imagery, and were sometimes set and hung with silver. But those introduced at a later period and on a larger scale, were constructed of wooden panels and are remarkable and valuable for having handed down to us, in a portable form, many of the celebrated productions of the most distinguished artists of the fifteenth and sixteenth centuries. No traveller who has visited the hospital of St. John at Bruges can, we presume, have forgotten the exquisite painting of the marriage of St. Catherine on a Triptych, the equally exquisite miniature pictures in oil, representing scenes in the life of St. Ursula, on a chasse, or the other admirable works still preserved there, executed by Memling, while a brother of that charitable foundation. The still more celebrated pictures of the crucifixion, and the descent from the cross, by Rubens, in Antwerp Cathedral, are painted on Triptychs.

Every Triptych usually contains five pictures. First, the centre piece, which was, of course, devoted to the principal subject. Second, the inner sides of the two doors. On these were either two other subjects relating

to the centre, or as was very frequent, portraits of the persons for whom they were painted represented kneeling (the husband usually on the right side and the wife on the left), and attended by their patron saints. Third, the outer sides of the doors, which were painted either with two images of saints,—a religious subject consisting of two figures, as the Annunciation,—or the shields and devices of the persons represented within.

One formerly belonging to the celebrated Sir Thomas More, containing an invocation to the Blessed Virgin for the protection of his family, is now in the possession of the Earl of Shrewsbury.

The term Triptych merely means, a picture formed of three tablets, joined by hinges to admit of their being folded together. This arrangement was probably continued for the better preservation of the larger pictures; though there can be little doubt it was adopted originally for the more convenient transport of these moveable altars. It is derived from the Diptych, an article used in the Church soon after the establishment of the Christian religion.

The mode of its introduction is thus described by Dr. Rock in his "Hierurgia, or service of the mass." The Diptych "was originally one of those presents that the newly chosen Roman Consul, on entering upon his office, distributed among his friends. As their name implies, the Diptychs were composed of two folding tablets, in general made of ivory, though sometimes of box wood, or silver, and so connected together by hinges that they could be shut or opened like a book.

"The exterior surface was carved in basso-relievo, and usually exhibited the portrait of the consul, or some scene representing the Circenian games, which he proposed to celebrate for the public amusement during his occupation of the curule chair. Upon the interior face was written either an epistle, or some poetical panegyric on the recently elected magistrate himself.

"Among the crowds of Gentiles who daily embraced the faith of Christ, there were several illustrious individuals who, along with other offerings that they bestowed upon the Church, presented their consular Diptychs, which were always regarded as valuable and distinguished objects. A becoming respect for the volume containing the sacred record, as well as for all the books on religion, suggested to the ancient Christians the idea of enveloping them with every species of covering that was precious, on account either of the richness of its material, or of the elaborate workmanship with which it happened to be ornamented. Such magnificent covers presented themselves in the ancient Diptychs."

These curious sculptures were afterwards employed to enclose what in ecclesiastical language was called the sacred Diptychs, or tablets on which were inscribed the names of benefactors to the Church, and others for whom the priest and people were instructed to pray each time the holy sacrifice was offered. The names of martyrs whose relics were possessed by the Church were afterwards added, and in process of time the reigning emperor and his consort, the patriarch and other dignified ecclesiastics

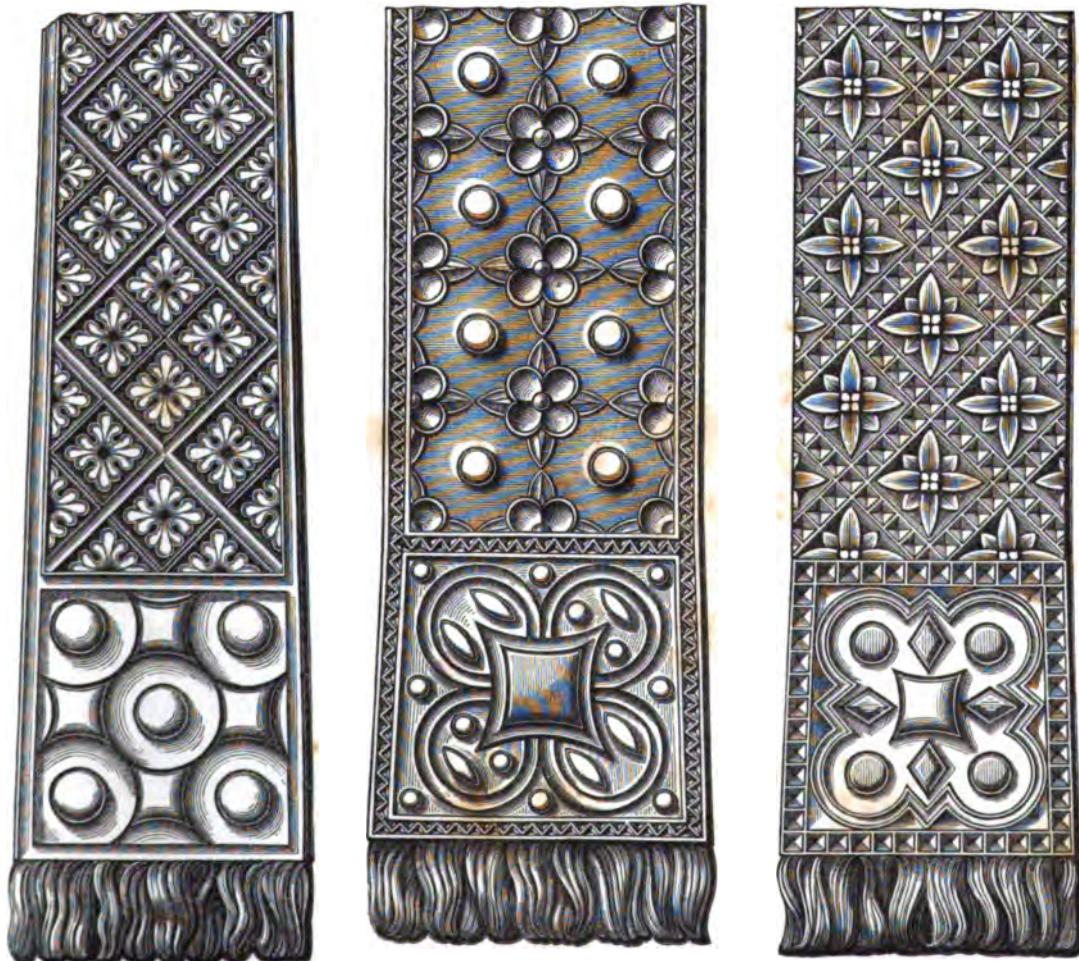
were enrolled upon them, that they might be severally commemorated in public prayers.

They then came to be used as altar pieces with effigies of the Saviour and saints upon them. These led on to the Triptychs on which, as we have described above, almost every kind of art was lavished.

Nothing is known of the history of the beautiful example forming the subject of our plate beyond the fact of its having been imported into this country from the Netherlands about twenty years since. It is formed of copper-gilt, encrusted with enamel, and is one foot six inches and a half long, by one foot two inches in height.

Our three wood-cuts below represent the ends of a stole and two maniples, taken from sculptured figures under the south porch of the Cathedral at Chartres.

The stole in ancient times was made of sufficient length to reach almost to the feet, and to shew both its ends below the chasuble of the priest, and the still lower dalmatic of the bishop. It might often be said to be of pure gold ; for that precious metal, instead of being wrought



(*Triptych, fol. 2*)

to the centre, or as was very frequent, portraits of the persons for whom they were painted represented kneeling (the husband usually on the right side and the wife on the left), and attended by their patron saints. Third, the outer sides of the doors, which were painted either with two images of saints,—a religious subject consisting of two figures, as the Annunciation,—or the shields and devices of the persons represented within.

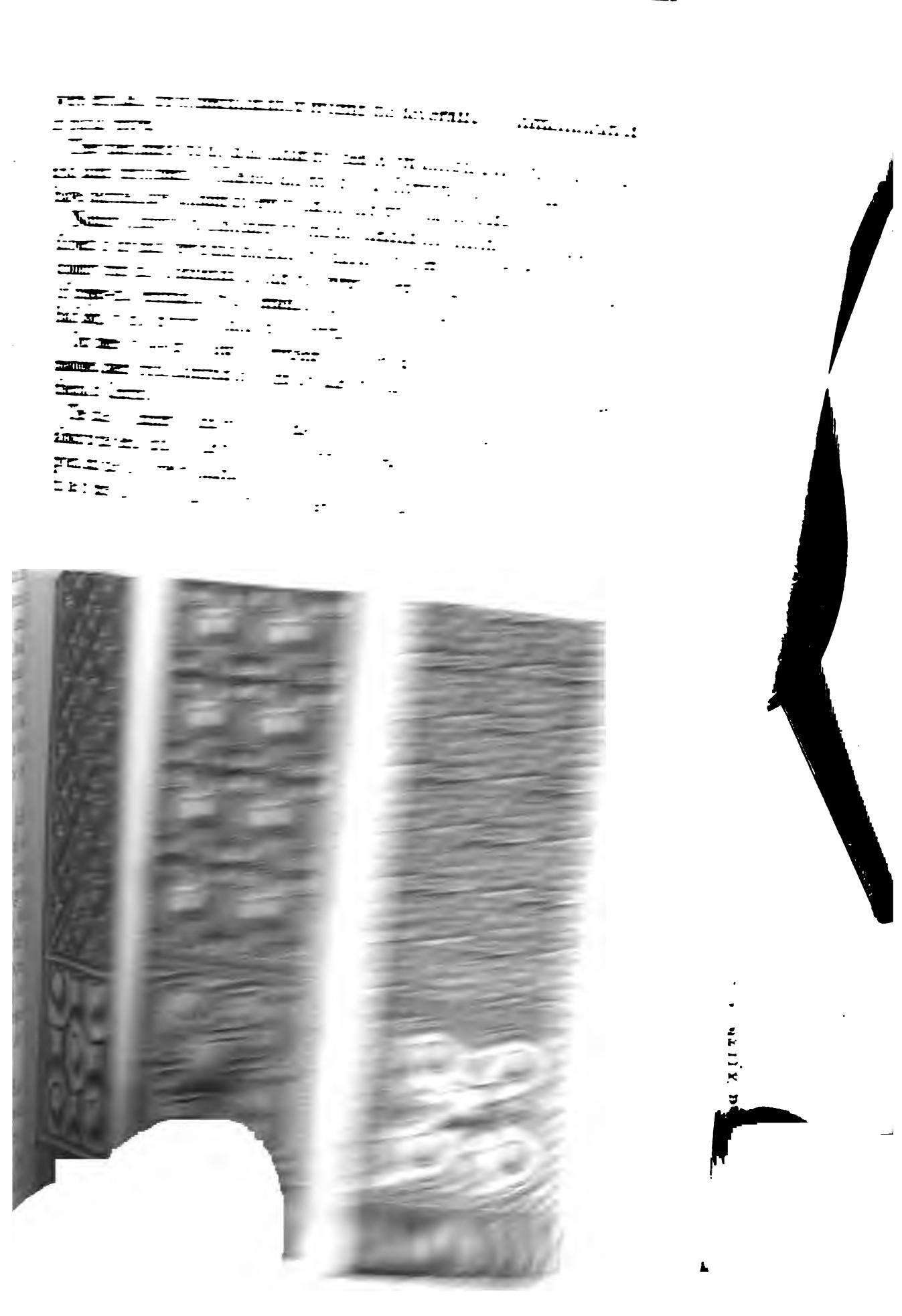
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"Among the crowds of Gentiles who daily embraced the faith in Christ, there were several illustrious individuals who, along with their offerings that they bestowed upon the Church, presented their Diptychs, which were always regarded as valuable and distinguished objects. A becoming respect for the volume containing the record, as well as for all the books on religion, suggested to intelligent Christians the idea of enveloping them with every species of covering that was precious, on account either of the rich material, or of the elaborate workmanship with which it happened to be ornamented. Such magnificent covers presented themselves on ancient Diptychs."

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in public prayers.

They then came to the next town.

and saints upon them. Their *leisure-time* have described above, almost even his leisure-

Nothing is known of the history of this subject of our plate beyond the fact of its having come from the Netherlands about 1700. It is made of copper-gilt, encrusted with enamel, and half long, by one foot two inches in length.

Our three wood-cuts below represent maniples, taken from sculptured figures in the cathedral at Chartres.

The stole in ancient times was made almost to the feet, and to shew both the priest, and the still lower dalmatic of the vestments to be of pure gold; for that precious metal



the first book published in
the United States was printed
in Boston in 1690. It was
a small volume of 12 pages
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Almanack for the Year 1690".
The author was Robert
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The book contained tables
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Our three
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The hole is
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into what is now called gold thread, was drawn out into very thin wire, and in this light but solid form was woven, with the help of a very little silk, into a kind of metallic web, leaving at proper intervals bare spaces for the working of the figures of saints, by the needle, or the fastening on of the jewels with which it was sometimes studded.

As around the bishop's tunicle, so to both ends of the stole, little bells of silver used sometimes to be fastened, in Anglo-Saxon times, there is strong reason for supposing; certain, indeed, it is that, for ages after the Anglo Saxon period, such bells, as well as delicately twisted chains of silver and of gold, having little knobs of the same metals hanging to them, and beautiful silken and golden fringes, knotted fretty-wire, to use a term of Heraldry, continued to be sewed to the extremities of our English stole and maniple.

Since the end of the fourteenth Century the stole has always been crossed on the breast of the priesthood of England, when vested for the Holy Sacrifice. Previous to that time it was allowed to hang straight down from around the neck.

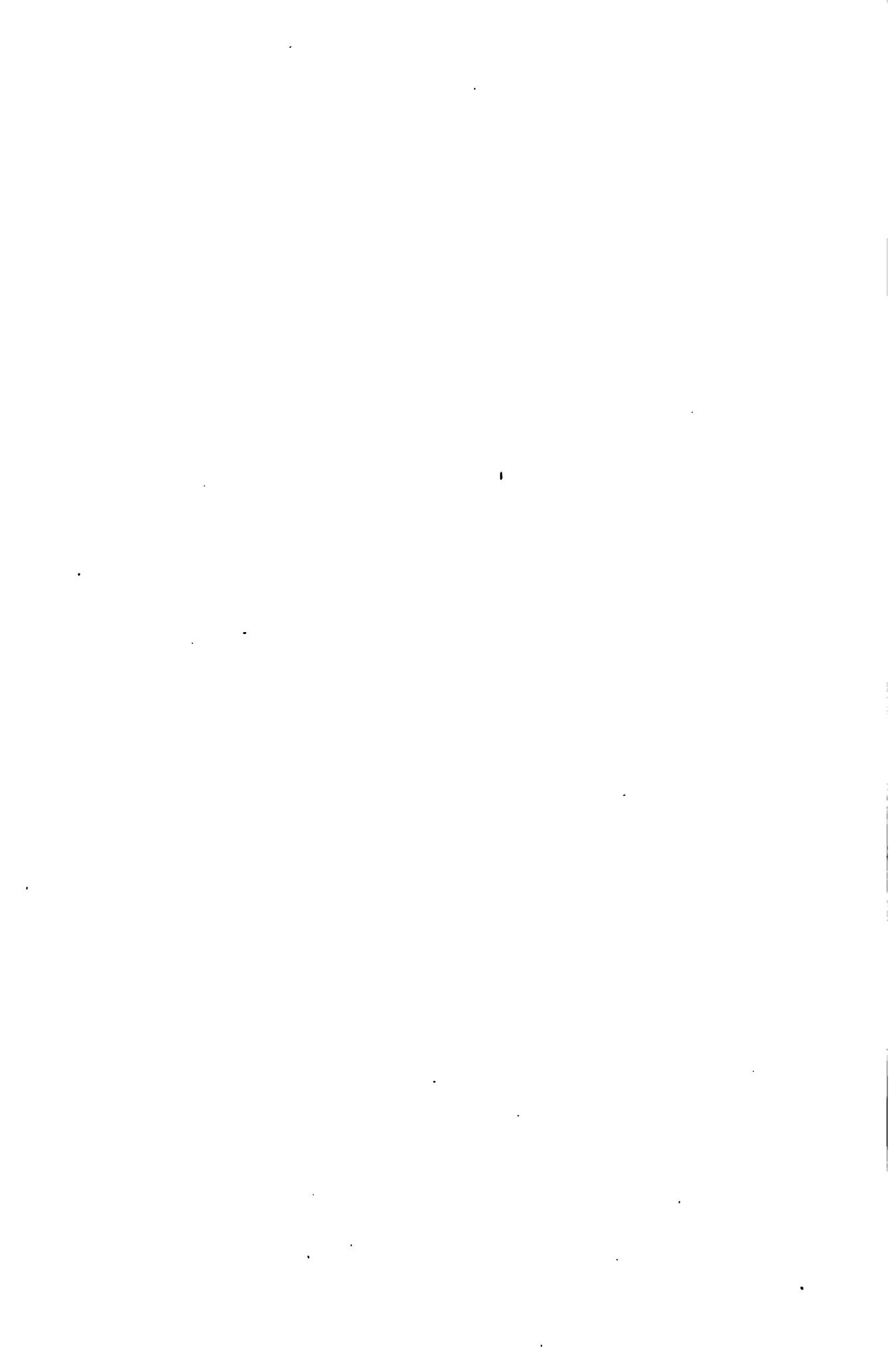
The difference between the length of the stole in ancient and modern times is very striking. Among all our national ecclesiastical monuments, either in painting or sculpture, from the earliest Saxon epoch up to the last days of Queen Mary, there is not one to be found of a priest in his mass vestments, in which the two ends of the stole are not to be seen falling down some way lower than the Chasuble. Now, however, the stoles are made so short that not even the smallest portion of them is seen below that garment.

The maniple was at first, most probably, nothing more than a plain narrow strip of the finest and whitest linen, more like a napkin than to the present ornament; very soon, however, it began to be enriched, here, as every where else throughout the western parts of the Church; and if the maniple at that time in France may be looked upon as a sample of the Anglo Saxon one, then was that article of sacerdotal attire often made of the richest golden stuffs, and had, like the stole, not unfrequently, an edging of little gold or silver bells hanging tinkling to it.

The maniple was not always worn as it is at present; for from the figured as well as written documents of ecclesiastical antiquity, we see that at first it was held, thrown over the outstretched fingers of the left hand; afterwards it came to be borne, as now, fastened on the wrist.

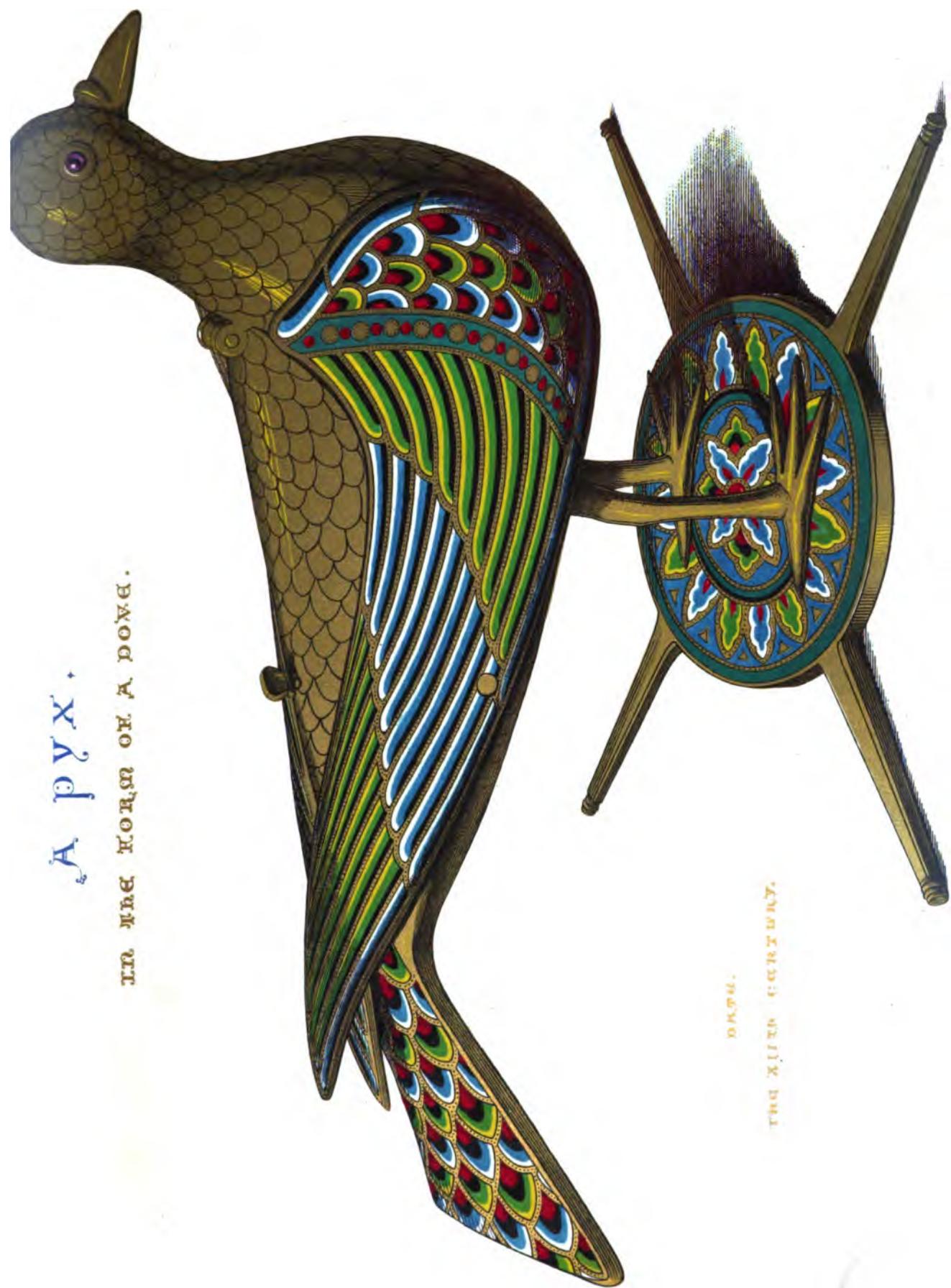
The more general type of the stole and maniple was for them to run quite straight all through, yet, every now and then, examples are met with, shewing the ends of both these clerical ornaments widened, sometimes by stopping short and spreading in the form of an oblong square, as in two of two examples, and sometimes the maniple had a gradual diminution to its centre, as in the other.





A. PYX.

IN THE KORN OF A DOW.



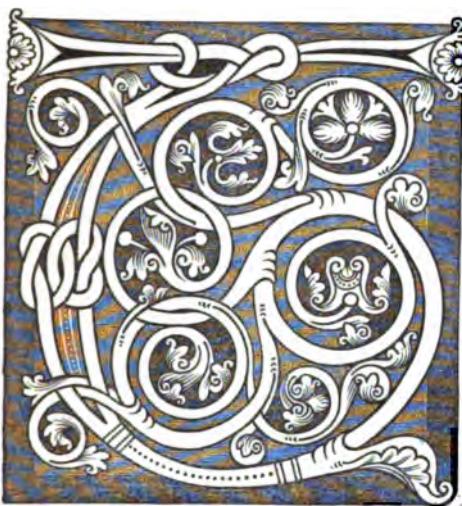
D.C.P.L.

THE KORN OF A DOW.



A PYX OF ENCRUSTED ENAMEL.

IN THE POSSESSION OF H. MAGNIAC, ESQ.

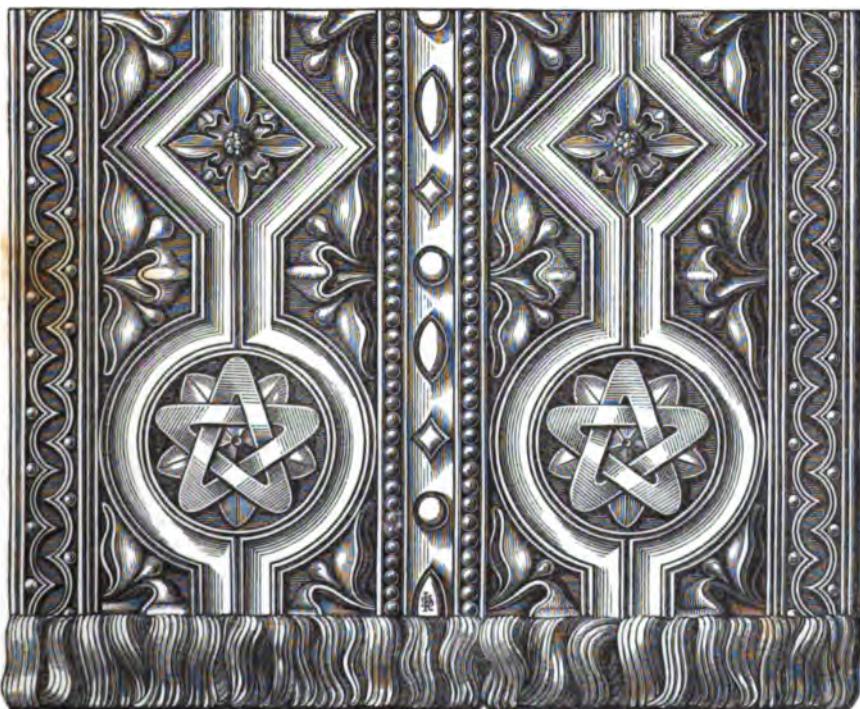


THE Pyx during the earlier ages of the Catholic Church was commonly formed in the shape of a Dove.

This custom, however, seems to have been generally changed by the beginning of the thirteenth century, as none are known to have been made after the year 1200; though Dr. Rock in his "Hierurgia, or Service of the Mass," states that they were still in use in many churches in France till within a few years.

Very few are known to exist at the present time, and the one from which our print is taken, (of the size of the original) was purchased by Mr. Magniac out of the celebrated Debruge collection.

In ancient times the Pyx was suspended by a cord from the interior of the Altar canopy, or Ciborium. In our example the cord was fastened to the points of the arms projecting from the base on which it



stands ; in others the dove stood in the middle of an enamelled dish, having small perforated projections to receive the cord.

Another very early form for this vessel was that of a round box with a conical top terminated with a cross ; an example of which is given in the "Dresses and Decorations of the Middle Ages," by the author of the present work.

They were sometimes made in the form of a Turret, and various materials were employed in their construction.

In Lincoln Cathedral, before the reformation, there was a Pyx of Crystal, having a foot of silver and gilt, with an image of the Virgin on the top ; and another of ivory bound above and beneath with silver and gilt, having a square steeple on the top, a ring and a rose, with a scutcheon on the bottom, and within a case of cloth of gold with J. H. S. on every side set with pearls. In York Minster was one of Beryl, adorned with silver gilt in the manner of a cup, with a cross on the top of the cover. St. Paul's had a painted Pyx ; and the chapel of St. Radegunde two of wood for the altar breads.

Our wood-cut represents the embroidery round the lower part of an Alb on the effigy of a priest, under the south porch of the cathedral at Chartres. An Alb is a vestment worn by the priest at the eucharistic sacrifice, and from the earliest times had nearly the same form as those in use at present. It was generally of fine white linen, though sometimes of rich silk, and ornamented with a peculiar round decoration of gold, which has long ceased to be used in any country ; but, whether of one or other of these stuffs, it was almost always hemmed at the bottom with a brightly tinted filken, or golden border. Among the several regal gifts made to St. Peters by our Anglo Saxon King Æthelwolf, when he took his renowned son Alfred, to Rome, A. D. 855, were filken Albs richly ornamented with gold ; *Camisias albas sigillatas holosericas cum chrysoclavo.* (*Liber Pontificalis in vita Benedicti III. t. iii. p. 168, ed. Vigilio.*)

But if under the Saxons, a stuff so very costly, and so rare as silk must have been in their times, was often bestowed upon the Alb, this vesture, instead of losing, gained new splendour in the hands of the English at a later period ; while linen of the finest quality continued to be, as now, the material of which it was always made for common use,—on great occasions and in the larger churches, it was to be seen formed, not only entirely of silk, but sometimes even of velvet and cloth of gold. But this was not all, for though white was, of course, its usual colour, yet we find a green, or blue, or red, or black alb to have been occasionally worn, and albs were not called by the name of one or the other of these dies, because their apparel was of that colour, but because they were tinted throughout, red, blue, or green, as the case might be. As will readily be supposed, these rich albs, of silk, or cloth of gold, were brought forth and used upon the higher festivals and more solemn functions only.

Our specimen seems to represent embroidery with pearls, and jewels, set in a band of thin gold, and terminating with a fringe. The triangular interlacings in the lower panels are evidently symbolical of the holy trinity.



Date, the 12th century.



CROZIER.

Of Encrusted Enamel.





CROZIER OF ENCRUSTED ENAMEL.

IN THE POSSESSION OF H. MAGNIAC, ESQ.

HOW important it is to the study of archæology, or the history of any particular branch of decorative art, to be able to refer to examples the dates of which are unquestioned, every one who has pursued such investigations will readily acknowledge.

The elegant Crozier which is represented in our engraving is of that class, or at least, the place of its discovery fixes a time after which it could not have been made, although it was pro-

bably in existence many years previous to its being deposited in the Tomb of Barthélémy de Vir, Bishop of Laon, in the Abbey of Foigny, where it was found by the Marquis d'Aliancourt.

The Bishop is recorded on his Monument, to have died in 1181. In a Pamphlet published at Laon in 1844, entitled "Visite à L'ancienne Cathédrale de Laon, Par. M. O. H." it is stated that he attended the consecration of the restoration of his Cathedral on the 16th of September 1114. Should this date be correct, it is clear that he not only lived to a great age, but must have received his Bishopric at an unusually early period of his life. On the exterior of the tomb was sculptured a representation of this Crozier, from which the staff shown in the wood-cut on the next page was copied, the original, of wood, having dropped into dust when the tomb was opened. The engraving is three fourths of the size of the original.

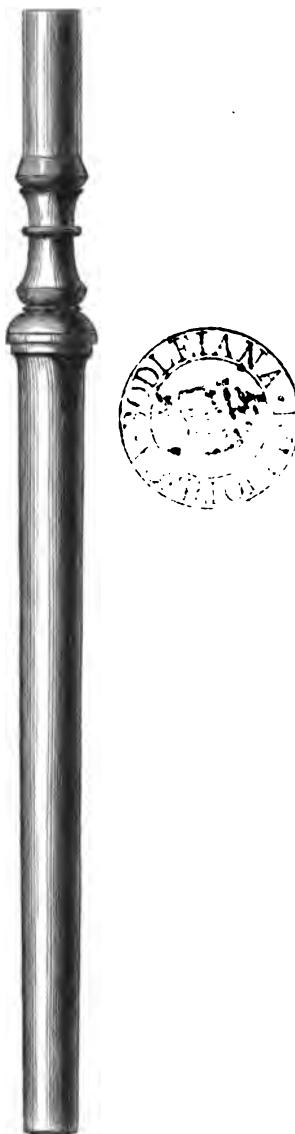
Colour is necessary to do justice to this fine specimen of enamelling, but from the



number of minute parts into which the patterns are divided, that could only be accomplished at a cost far beyond what the price of our publication would justify. We must therefore be content to give such a description as will enable our readers to understand the arrangement of the various tints.

The trefoil in the centre of the flower with which the volute terminates is green with red spots. The flower itself is filled in with blue, the tints becoming lighter towards the edge, which is white. The masses of deep blue are relieved by rows of red beads. The medallion in the centre of the boss is perforated. The middle of the flower, the quatrefoils, and the upper part of the wings of the birds on the staff are green with red spots. The rest of the boss, the staff, and the volute are all filled in with blue. The ground work of the whole being of copper gilt.

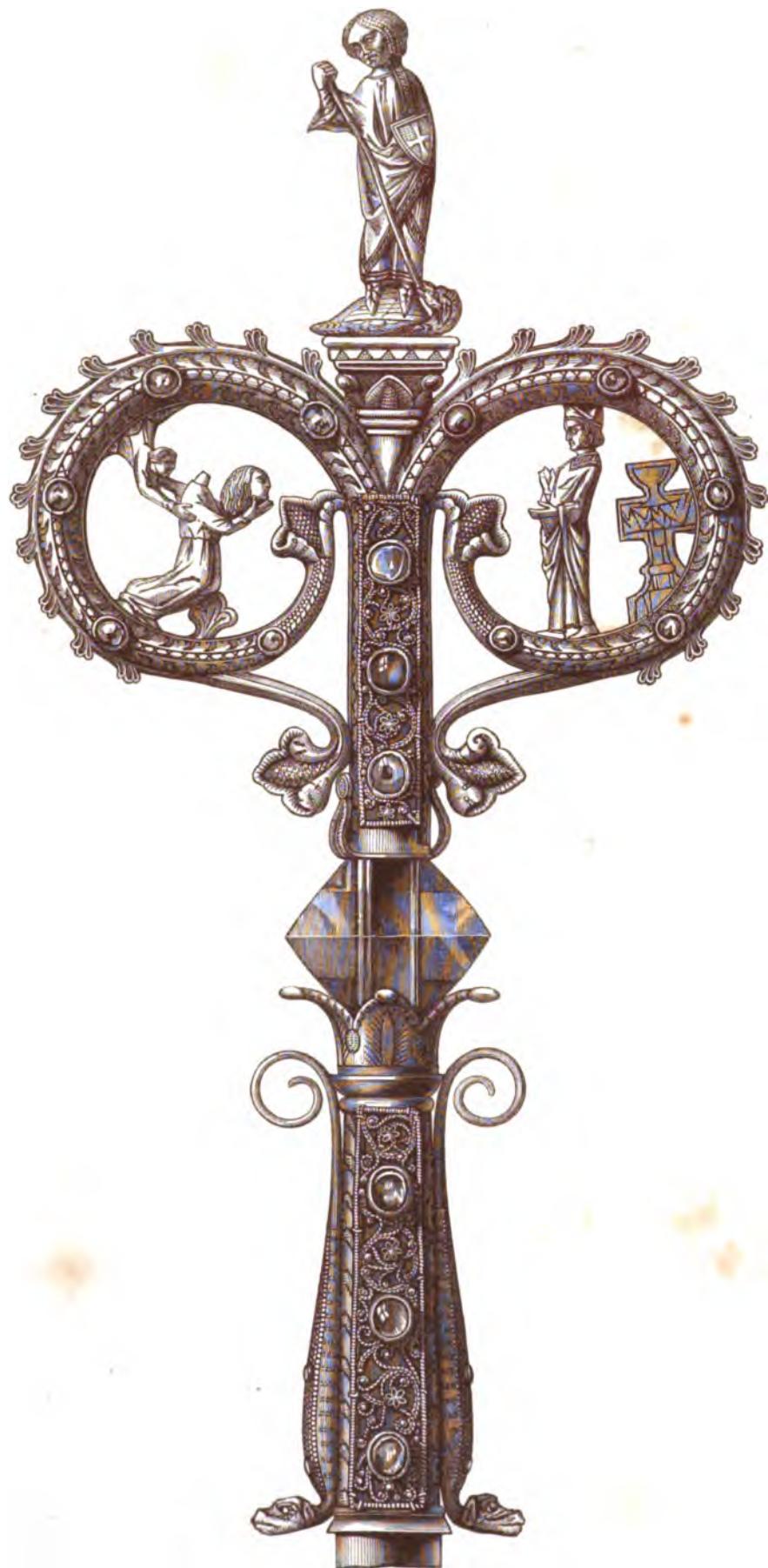
Our second example having on the volute the subject of St. Michael and the Dragon, the latter enriched with turquoise, is of the thirteenth century. It is the property of Edward Hailstone, Esq.







Date, the end of the 12th century.

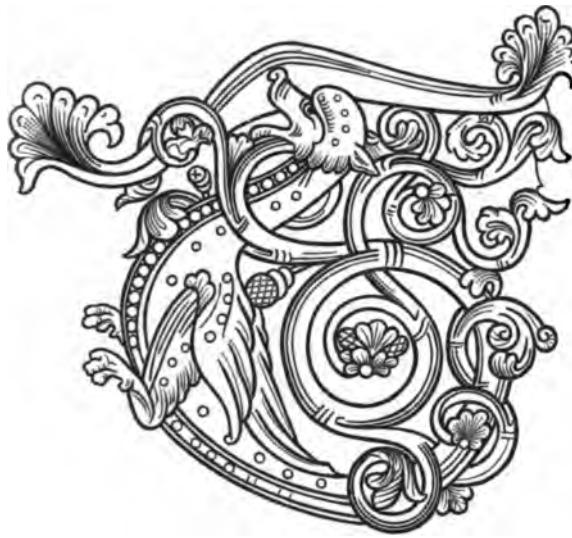


STAFF OF THE RULER OF THE CHOIR.



A RULER OF THE CHOIR'S STAFF.

IN THE POSSESSION OF H. MAGNIAC, ESQ.



HIS elegant work of Art was bought by Mr. Webb of Bond Street at the sale of the choice Mediæval collection of Mons. Dugué at Paris in March last, and sold by him to Mr. Magniac.

In the sale catalogue it is described as a double Episcopal Crozier. This, however, is a mistake, though one quite pardonable, as this specimen, if not unique, is an exceedingly rare example, and calculated to puzzle

any one unacquainted with the ancient ritual and ceremonies of the catholic church.

The Ruler of the Choir's Staff is thus described in Dr. Rock's learned and elaborate work "The Church of our Fathers as seen in St. Osmond's Rite for the Cathedral of Salisbury." "It quite differed from the true pastoral staff, both with regard to shape and emblematic signification. The "rectores chori," or rulers of the choir, who were few or many according to the solemnity of the festival, but always arrayed in Alb and Cope,* and often having the Precentor at their head,† directed the

* Besides their silken copes, the rulers of the choir wore the canon's grey furred amys.

† His staff at St. Paul's Cathedral, London, judging from the following description, must have been very fine: *Baculus cantoris de peciis eburneis, et summitate cristallina, ornata circulis argenteis, deauratis, triphoriatus lapidibus insertis* (*Visit. in Thesaur. S. Pauli. Lond. Apud Dugdale, Hist. of St. Paul's, p. 316*). At the Royal Chapel at Windsor, A. D. 1385, this dignitary's staff is thus noticed: *Unus baculus pro precentore in choro, ligatus in quinque locis, cum puncto argenteo in fine, habens in summitate ejusdem unam partem eburneam ex transverso cum cristallo in finibus.* (*Idem, Mon. Anglic. t. viii. p. 1365.*) At Winchester Cathedral there was: One rector's staff of unicorn's horn. (*Ibid. t. i. p. 202.*)

The Royal Abbey of St. Denys, near Paris, had in its treasury a very fine chanter's staff, given by one of its Precentors, A. D. 1394, and figured Plate I. in Felibien's *Hist. de l'Abbaye de Saint Denys*.

The enamelling, the imagery, the lace-like tabernacle work, bestowed especially upon the head of the English staff, for the rector of the choir, is presented vividly before us in the de-

singing of the choir all through many parts of the divine service, at Matins, at Mass, at Evensong. As they arose from their stools, or went down from their stalls to cluster around the huge brazen eagle, upon the outstretched wings of which lay the heavy Grail, or widely spreading Antiphoner, from the noted and illuminated leaves of which they were chanting; or, as they walked to and fro, giving out to each high canon in his turn the anthem to be sung, these rulers of the choir bore in their hand a staff, sometimes beautifully adorned and made of silver, ending, not with a crook, but a short cross beam, which carried some enrichment, elaborately wrought and richly decorated. Of such a liturgical practice we have evidence for Anglo-Saxon as well as English times, and it is still continued in Belgium by putting staves into the hands of the Choir rulers.

The figure on the top of our example has been called St. Michael; but, as the head appears to be that of a female, it is most probably St. Margaret who was one of the Dragon Saints. That in the volute is St. Valeria, virgin and martyr, A.D. 250, who was said to have brought her head to St. Martial while he was saying mass. The whole design is exquisitely graceful and appears to be of about the end of the 12th century. It is divided in the middle by a large crystal, and the cabochons of different light coloured stones are mounted in silver-gilt, those on the staff being set within panels of filigree work. All the rest is of copper-gilt.

Our engraving is of three fourths of the size of the original.

scription of the “Baculi pro chori regentibus,” set down in the list of plunder carried off by Henry VIII. from Lincoln Cathedral; Imprimis, a staff covered with silver and gilt, with one image of our Lady graven in silver at one end, and an image of St. Hugh in the other end; and having a boss, six squared, with twelve images enamelled, having six buttresses, wanting one pinnacle and two tops. Item, two other staves, covered with silver and gilt, having an image of our Lady, and a chanon kneeling before her at every end, with this scripture, Pro nobis ora, &c.; having also one knob, with six buttresses, and six windows in the midst, one of them wanting a pinnacle, with this scripture about the staff, Benedictus Deus in donis suis. Item, two other staves, covered with silver parcel gilt, having a knob in the midst, having six buttresses, and six windows in every staff, gilt, wanting one round silver plate of one crouches end. (Dugdale, Mon. Anglic. t. viii., p. 1281). From these, and other descriptions, it would appear that the head of the staff was made like the St. Anthony’s crofs, or the capital letter T. Upon the top of this were set the images.

There is in the Treasury of the Cathedral at Cologne a crois having on the top a representation of the adoration of the Magi, which in a rude engraving kindly lent to us by A. Nesbitt, Esq. is called “La Croise du Chorèvèque Seculier.” And the beautifully wrought staff-head figured in Dibdin’s “Tour through the Northern Counties of England,” appears to be one of those carried in his hand by the ruler of the Choir.

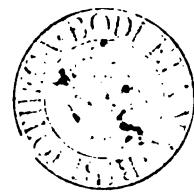
DATE THE END OF THE 12TH CENTURY



A P Y X.

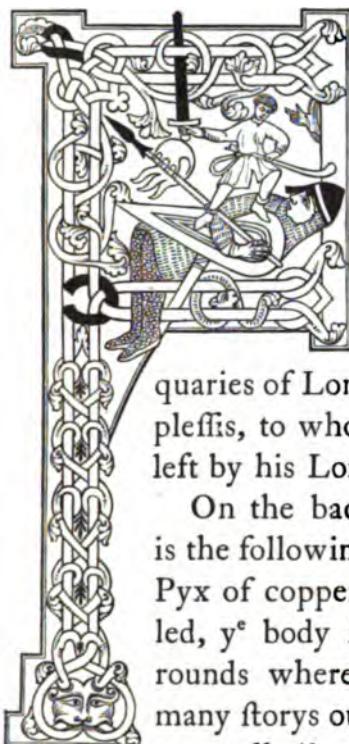
FROM A DRAWING,

IN THE POSSESSION OF THE SOCIETY OF ANTIQUARIES.



A PYX.

FROM A DRAWING IN THE POSSESSION OF THE SOCIETY OF
ANTIQUARIES OF LONDON.



OR this beautiful specimen of enamelling we are indebted to a drawing by Virtue, forming one of a collection made for his patron, Lord Coleraine, and presented after the death of the latter to the Society of Antiquaries of London, by Mrs. Dupleissis, to whom they had been left by his Lordship.

On the back of the drawing is the following description, "A Pyx of copper gilt and enamelled, y^e body is adorned w^t: six rounds wherein are figured as many storys out of y^e old Testament alluding to ye sacrament; & in y^e fassia over y^e said rounds are inscriptions in blew enamell explaining each history. In y^e middle of y^e concave within is y^e Holy Lamb w^t ye Banner, out of whose breast issueth blood into a Chalice. It was bought about August 1717, out of a Brasiers shop in London, & is now in y^e possession of Mr. George Holmes, Deputy Record Keeper in y^e Tower of London."

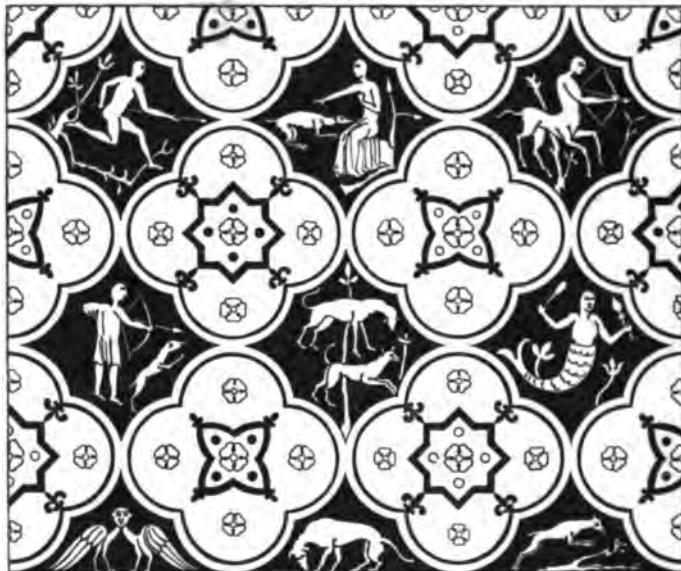
The inscriptions over the rounds are not indicated in the drawing, and the Pyx is incomplete, from the top being wanting; but it forms a very elegant example of enamelling of about the end of the twelfth century. From its unusual size it would appear to have been employed in the service of a very large parish.



The wood-cut on the previous page represents an interesting Reliquary of the twelfth century, still preserved in the Cathedral of Neroli, near Casa Mare, in Italy. It is made of brass, gilt, and ornamented with a repetition of the letter R, the top enclosing the relic being of glass. It is said to contain the blood of one of the Saints.

The one below shows a portion of a very curious pavement preserved in the Musée des Monumens François. It is of the twelfth century. The roses are red, and the small circles within them yellow.

Our initial is taken from a large MS. Bible of about the same date as the other illustrations to this article, and represents a favourite subject in the illuminations of that period, the combat between David and the Giant Goliath.





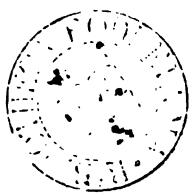


DATA · THE BEGINNING OF THE XIV CENTURY.



A CORRE.

Belonging to the collection of G. S. •

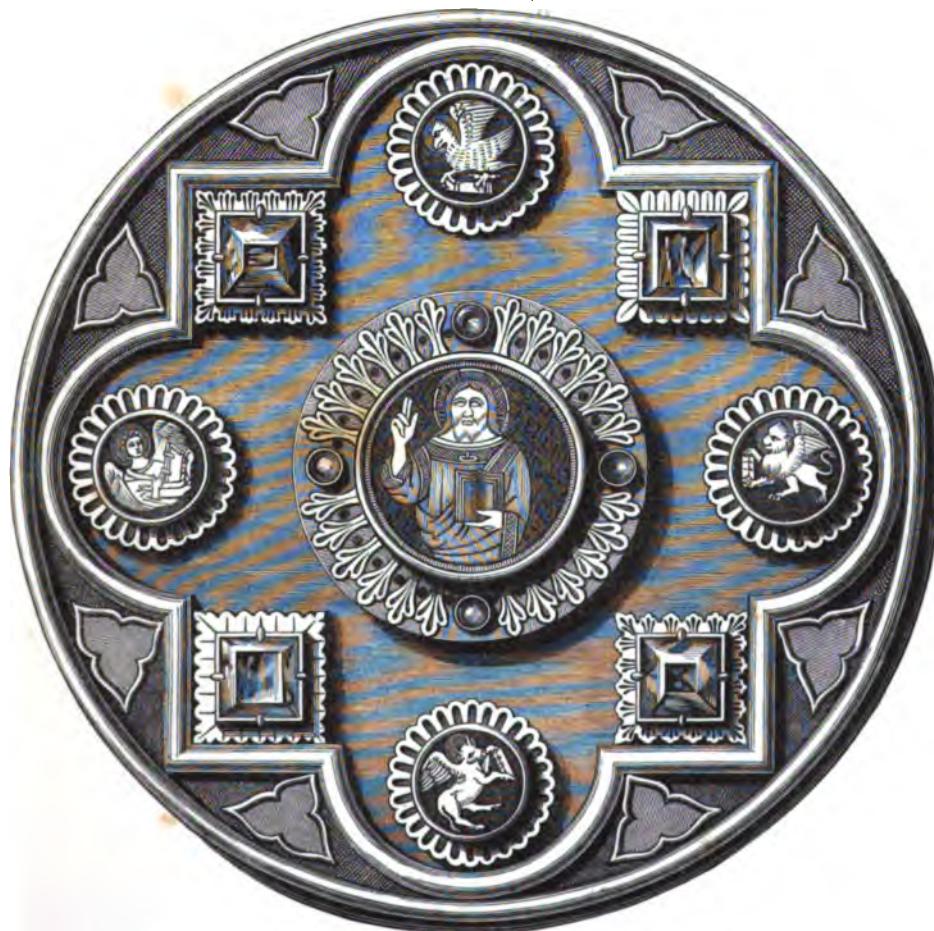


A MORSE

OF TRANSLUCID ENAMEL. BELONGING TO H. MAGNIAC, ESQ.



F the Morse, Dr. Rock in "The Church of our Fathers as seen in St. Osmond's Rite for the Cathedral of Salisbury," says, "To hinder the cope from slipping off, it was fastened on the breast by a kind of clasp, which here in England was familiarly known as the Morse, which was, in shape, flat, or convex; from five to six inches in breadth, either circular, square, or in some one of those many forms of graceful outline to be found in the details of pointed architecture. It was made of gold or of



silver, of ivory or copper, or of wood overlaid with one or other of the precious metals. Gems too, and pearls were given for its enrichment. But the workmanship as much as the material lent a value to this appurtenance; for all the cunning of the goldsmiths' art was exercised upon its design; and though it happened to be at times merely of copper, yet the beautiful enamels with which it glowed, rendered it even then costly."

Our example fully justifies this glowing description. The metal framework, of copper gilt, is arranged with much taste, and very delicately moulded. The enamelled portions are on silver. On the circle in the centre is a representation of the birth of St. John the Baptist; and in the semi-circle immediately over it, a figure of the Deity, from whom proceeds a stream of glory surrounding a dove, and reaching to the head of the infant, who is being presented to the Blessed Virgin. On the right of the Almighty, is a figure of St. Paul, having below him a sainted Bishop, without any emblems to give a clue to his identity. To the left is St. Michael over St. Helen, while St. Mary Magdalene occupies the lower panel. In the angular compartments between the semi-circles is the following inscription.

"Nativitas Beati Joh^{is} Batista."

The easy attitudes and careful drawing of the various figures, the skilful management of the draperies, the harmonious arrangement of the colours, and the delicacy and truth of expression shown in the engraving of the heads, give this precious specimen of the goldsmiths' skill a very high place among the few works of the kind that have descended to us from the early period to which its execution must be assigned. Our engraving is of the size of the original.

The Cope was not always held fast by a Morse: it was sometimes confined, as now, by a square piece of the same stuff as the Cope, by the help of large hooks and eyes, or with loops and knots made of gold lace. But even such Morses had generally their adornments; and, besides the embroidery upon them, they shone with jewels, and knobs or cones covered with pearls stood out from them.

Our wood-cut represents a circular Morse, also the property of Mr. Magniac, of about the same date as the one shown in the coloured engraving. It is of silver-gilt, enriched with pastes and enamels. Of the latter, four are incrusted, and represent the evangelistic symbols, and one has a figure of the Saviour executed with translucent enamel.





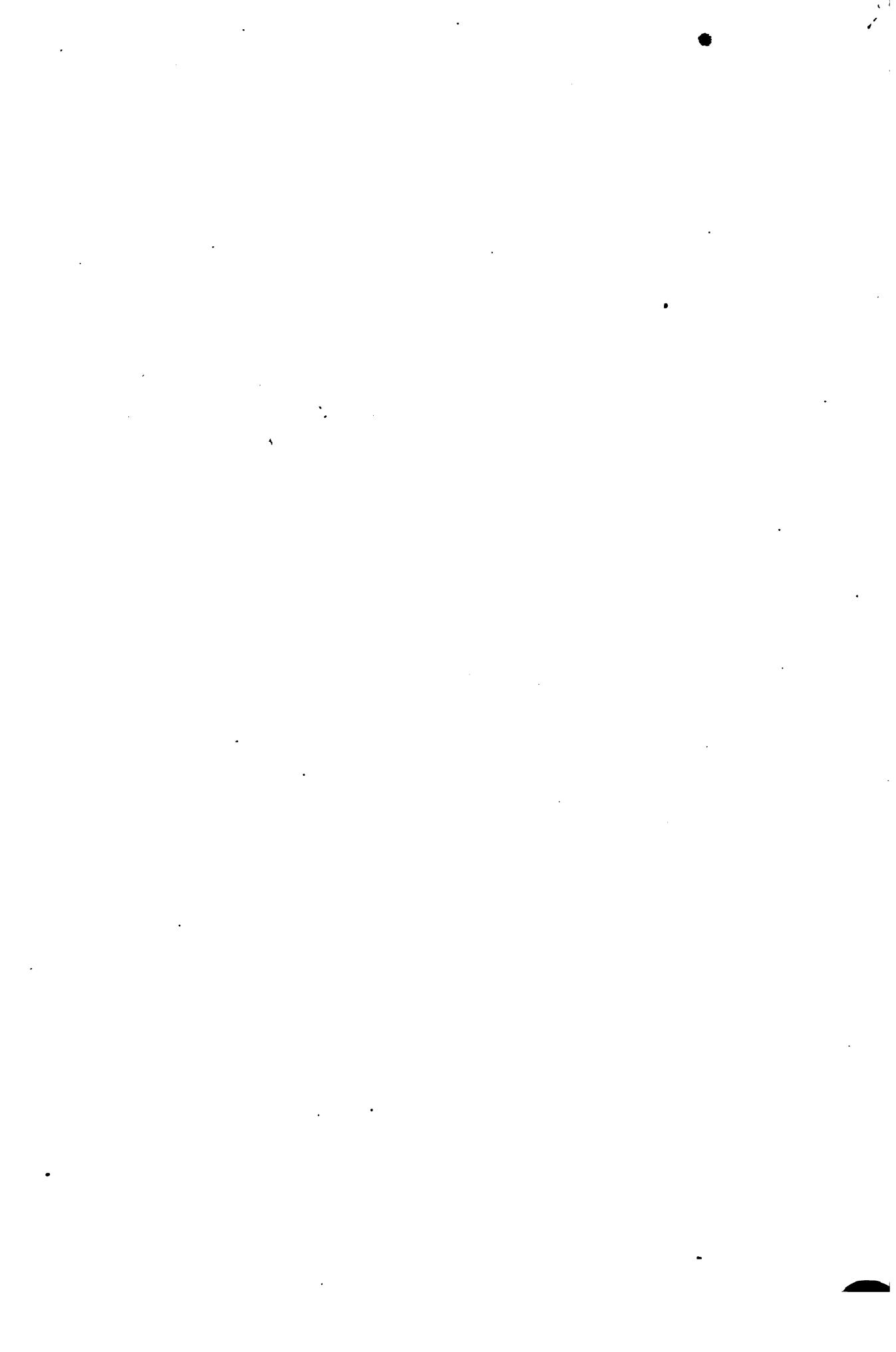


A GERMAN BEAKER.

Of the early part of the 15th Century.

The branches of oak leaves and acorns, vine leaves and grapes, birds, &c. are most delicately dotted on the surface of the polished metal, which produces a very sparkling and pleasing effect. The cup is in excellent condition, with the exception of the top of the finial, which in our copy has been filled in with berries to give it a more complete appearance, as the leaves now enclose only a screw, to which was probably attached the crest of the person for whom it was originally made.

It was bought by Mr. Bevan at Antwerp many years ago, and is no doubt of Flemish workmanship.







A NANDAP. WITH COVER.

Date - A.D. 1862.



A HANAP, WITH COVER, OF SILVER-GILT,
PARTLY ENAMELLED. FROM THE COLLECTION OF ANTIQUITIES OF THE
MAGISTRATE OF WEINER NEUSTADT, FROM A DRAWING
BY G. O. WILDER, OF NUREMBERG.



HIS exquisite specimen of German Goldsmith's work, was, according to tradition, presented to the Emperor Frederick III. as a memorial, on the occasion of the peace concluded in Neustadt, between him and Matthias Corvinus, in the year 1463. It weighs five pounds, twelve ounces; is two feet seven inches high; and seven inches in diameter at the widest part. When quite full it holds two quarts and a half. On the top of the cover, which represents a crown, a knight in armour is kneeling, who holds a heart-shaped shield, bearing the monogram A. E. I. O. U., that of the Emperor above named, and of the Hungarian King, Matthias Corvinus, and the date 1462. The ground of the rim, at the foot, ornamented with tendrils, the octangular foot, ornamented in like manner, up to the commencement of the perforated tracery, and the bosses at the rim of the cup are enamelled of a bright green. The foliage is dark green with red tips. The star-shaped flowers on the bosses are likewise red. The flowers in the tendril work of the cover, as also the ground of the buds in the middle of the top, and the flower on which the knight kneels, are white. All the rest is gilt.

This cup, a remarkable specimen in every respect, of German silver work, displays in its form a strong resemblance to that figured in "Heideloff's Ornamentik dis Mittelalters, Part XII." Plate 6, with this difference, that the latter is only adorned with Gothic ornament, without enamel, flowers, or figures of animals.





A SILVER RELIQUARY,

in the Collection of

P. MAGNIA, Esq.

Date: the Year 1870.



Date; the Year 1870.



A SILVER RELIQUARY.

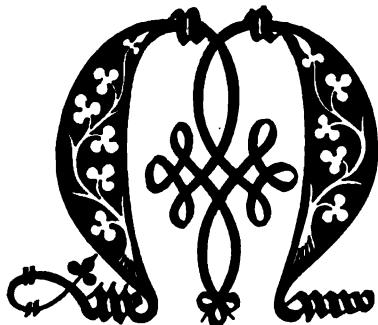
in the Collection of

R. MAGNIA, Esq.



A SILVER RELIQUARY, PARTIALLY GILT.

IN THE POSSESSION OF H. MAGNIAC, ESQ.



OST of our readers will recollect the magnificent golden altar, and other choice ecclesiastical relics from the Cathedral of Basle, in Switzerland, brought to London by Col. Theubert, and publicly exhibited in 1842.

The Colonel in his catalogue states, that many of the treasures with which this celebrated Cathedral was formerly enriched were

disposed of in 1529, when the splendid coronation dress presented by the Emperor Henry II. (A.D. 1002-1024), was sold to the Margrave of Baden; the poverty of the Bishops of Basle compelled them also to send the imperial crown to the mint, and only the altar-piece and the crucifix were preserved of the many costly decorations derived from the munificence of that sovereign.

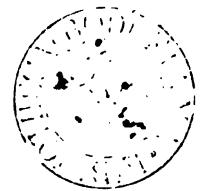
At that period the catholic churches were closed by the reformation, and the treasure of the cathedral was concealed in the subterranean vaults. In vain did the Chapter and Bishop of Roggenbach claim it, and bring the affair before the Helvetic Diet, in 1663; in vain did their delegates visit Basle, and make formal demands, which, when repeated in 1685, led to a deliberation of the reformed Communes on the subject. The treasure was only to be visible to deputations of the government, who, from century to century took inventories of it, probably for the purpose of converting it into specie in a moment of penury. At length in 1826, it was conveyed, for greater security, to the Town Hall, as the provisional stage towards its becoming public property, as was the case after the revolution of July, 1830, the influence of which was strongly felt in Switzerland.

The Canton of Basle became divided, and the people of the country having separated from the city, demanded their share of the church property, and obtained two thirds of its treasures; which on the 23rd of May, 1834, were put up to the highest bidders by a government in the greatest financial distress, and who had no respect for history or art.

The Reliquary under notice fell to the lot of a Jeweller and celebrated antiquary at Basle, of whom Mr. Magniac purchased it after three years of negotiation, on account of the high price demanded. The original jewels, of considerable value, were then remaining, but have since been taken out and resold to the authorities of the Cathedral, and their places supplied by imitations in paste.

This Foot we are told by an inscription on the sole, was made to contain a foot of one of the Innocents, which was given to Basle Cathedral by St. Columbanus. An inscription on the interior records that Osvaldus made this work by the will of God in 1470; the bosses on the ankles, however, are ornamented with enamels on gold, surrounded by pearls and filigree, of a date apparently far anterior to that of the entire work.





Date. the XVIth Century.

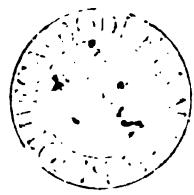


SPANISH
NECKLACE



An ENAMELLED PENDANT.

THE VICTORIAN JEWELLERY BOOK



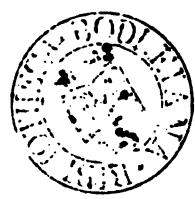
A SILVER-GILT FILIGREE NECKLACE,
ENAMELLED; AND AN ENAMELLED PENDANT, BOTH OF SPANISH
WORKMANSHIP. IN THE POSSESSION OF
HENRY FARRER, ESQ.

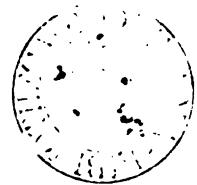


PANISH taste in jewellery is displayed to considerable advantage in the two elegant articles we have selected for the subject of our present plate. The first is a Necklace composed of ten elliptical compartments of elaborate filigree work, surrounding flowers of black enamel, from which spring branches of black and white enamel, within which are inserted four small pearls. These filigree divisions are separated from each other by means of flowers with gold studs in their centres, similar to the above, attached to them by means of small rings. From the lower part of the Necklace is suspended a coronet picked in with light blue and white enamel, from the middle of which hangs an enamelled fetter-lock, having a large pearl of the shape of an inverted heart in the middle, while seven double and two single pearls fall from rings surrounding these emblems of the dignity of the original owner.

The Pendant, of which we have given a back as well as a front view, is remarkable for its graceful outline, and the skilful distribution of its delicate colours. It is formed of a niche surrounded with pilasters and scroll-work, wrought with small bands of twisted silver-gilt wire. The Niche contains a coral figure of the Virgin with the infant Saviour, relieved by a back-ground of deep blue enamel powdered with gold stars. The Pilasters and scroll-work are filled in with light blue, green, and white enamel, and from the lower scrolls are suspended three pearls.

The back of the Pendant is similar to the front, with the exception of the panel which supplies the place of the Niche.

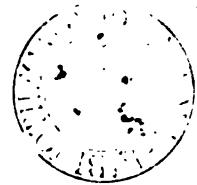




Date; the XVth Century.



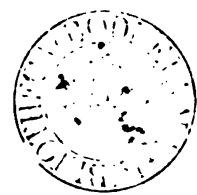
ST CATHERINE,
From a painted Enamel.



Date; the XVth Century.

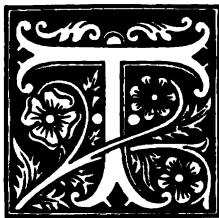


ST CATHERINE,
From a painted Enamel.



A FIGURE OF ST. CATHERINE.

IN PAINTED ENAMEL. FROM A TRIPTYCH IN THE POSSESSION OF
JOHN SWABY, ESQ.



HE term à Pailllettes (spangled) has been given, with great propriety by French antiquaries to the kind of enamel of which the very beautiful Triptych, from which our print has been copied, offers one of the most brilliant and highly finished specimens we have met with. Spenser may be supposed to have had before his mind's eye some such graceful figure as this St. Catherine when he penned the following couplet in his "Fairie Queene."

"A vesture—sprinkled here and there
With glittering spangs that did like stars appear."

Recent writers on the continent have considered this kind of enamelling as forming the transition series between the champ-levé mode of operation, in which the field of the metal is tooled out, leaving slender lines to keep one coloured enamel distinct from another, and to define the outline and chief features of the design; and the beautiful productions of the school of Limoges during the reign of Francis I. and the latter part of the sixteenth century. But Mr. Way, in an article in the Archæological Journal on "The decorative processes connected with the arts during the middle ages," suggests that "the true transition style was that which was carried to great perfection during the latter part of the fourteenth century; in which the design was chased in the lowest possible relief, or even in simple lines on the surface of a plate, usually of silver; a transparent coat of variously coloured enamel was then laid over it, no lines of metal being exposed, and the design was indicated and defined by the work beneath, seen through the transparent medium."

The morse given in our last number is an excellent example of this kind of enamel.

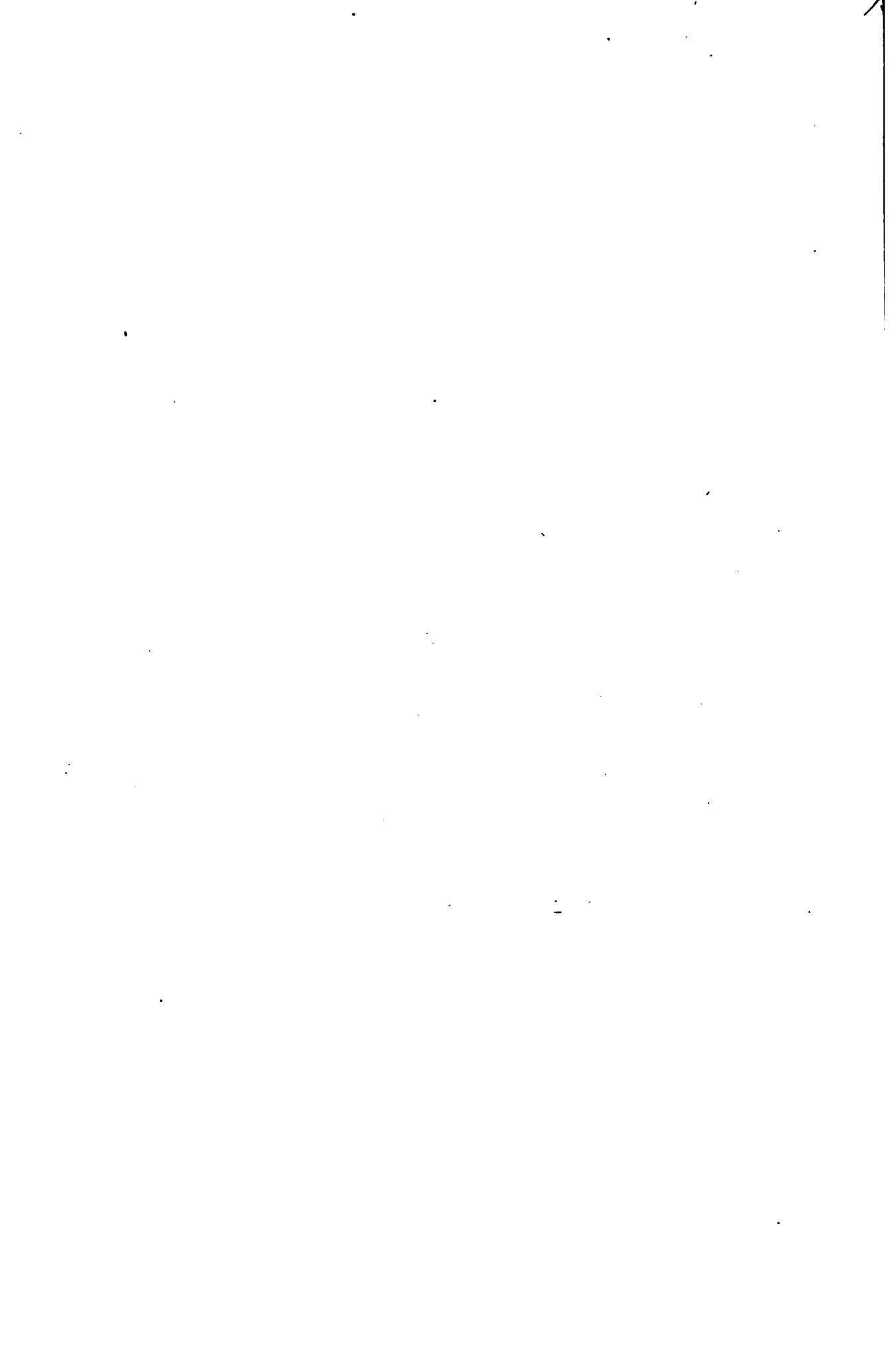
In classing enamels, however, according to the processes employed, the one we are now illustrating may be distinguished as that in which surface enamel was first used, and in which the pictures and illuminations of the period were copied, with their back-grounds and various accessories.

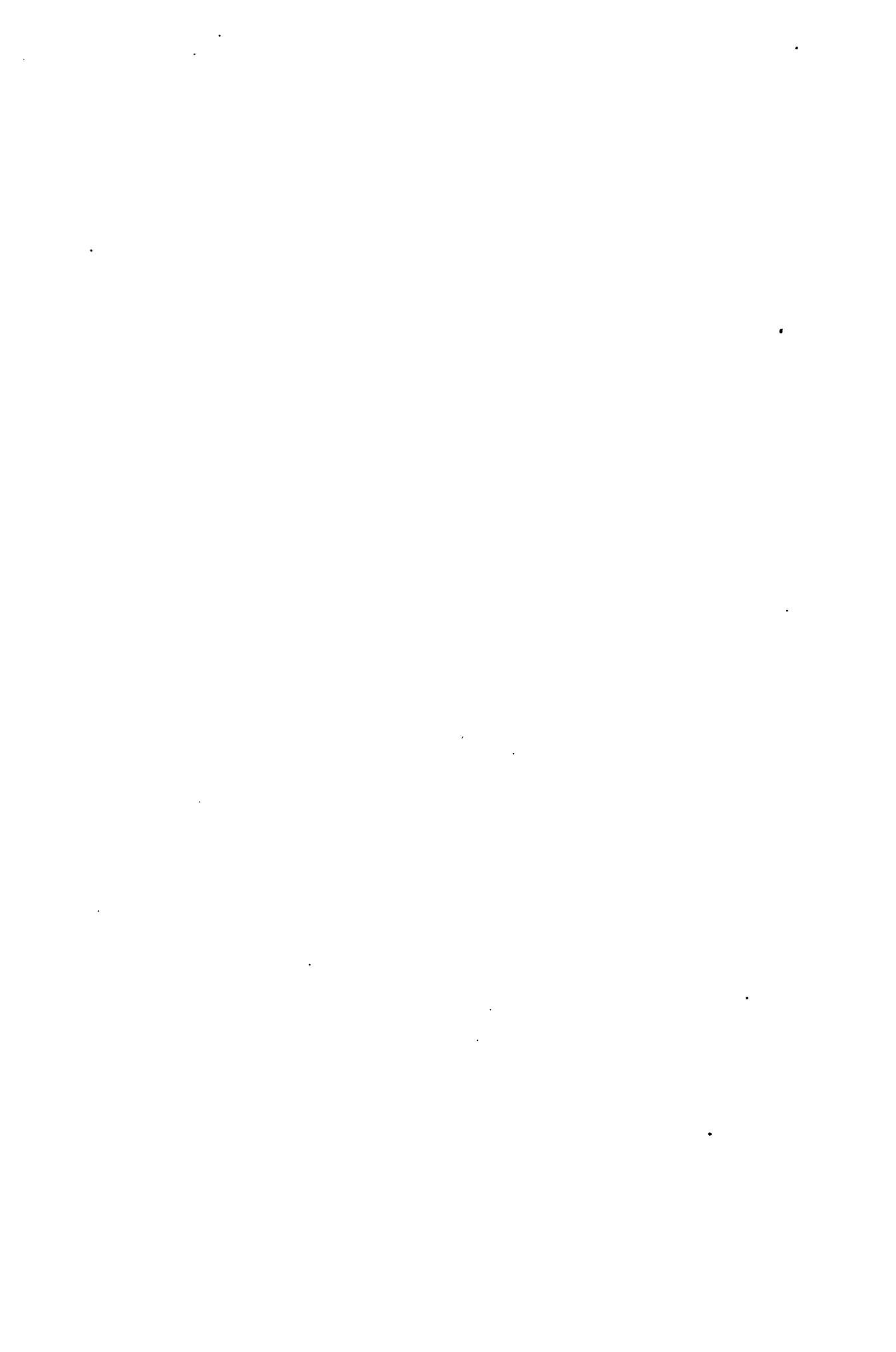
Those familiar with the missals and other service books of the fifteenth century, will recognize how literally, and how faithfully, in the design, in the colours employed, and in the delicacy of his finishing, our enameller has followed the types thus prepared for him.

The triptych from which we have taken our plate contains in the centre compartment, a representation of the Entombment of Christ, with the figure of St. Catherine on the one side, and the martyrdom of St. Sebastian on the other.

Our engraving is of the size of the original. The characteristic frame by which it is surrounded is of copper gilt.





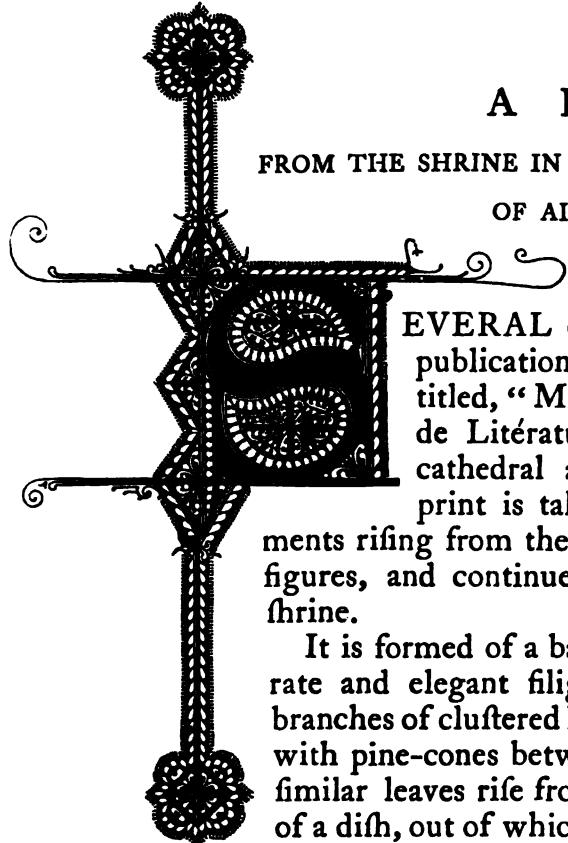




A FINIAL.

From the Shrine in the treasury of the Cathedral of Aix-la-Chapelle.
Date, the beginning of the 13th Century.





A FINIAL,

FROM THE SHRINE IN THE TREASURY OF THE CATHEDRAL
OF AIX-LA-CHAPELLE.

SEVERAL exquisite engravings are given in the publication by Messrs. Cahier and Martin, entitled, "Melanges D'Archæologie, D'Histoire, et de Littérature," of the celebrated shrine in the cathedral at Aix-la-chapelle, from which our print is taken. It represents one of the ornaments rising from the apex of the gables over the principal figures, and continued at intervals along the roof of the shrine.

It is formed of a ball or globe, covered with most elaborate and elegant filigree work, rising out of a series of branches of clustered leaves, of a bold and graceful character, with pine-cones between them. From the top of the globe similar leaves rise from a branch and fall over in the shape of a dish, out of which other cones spring at irregular intervals, with a larger one in the centre.

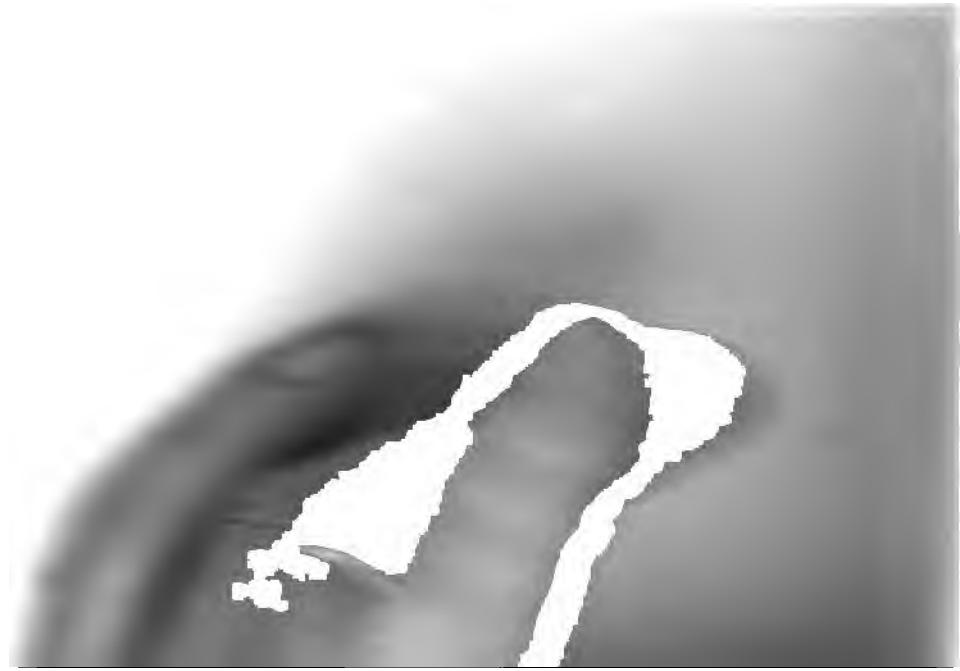
The wood-cut on the next page is taken from a very beautiful monstrance in the cathedral at Rheims. A monstrance is a transparent Pyx, in which the blessed sacrament is carried in solemn processions, and exposed on the altar.

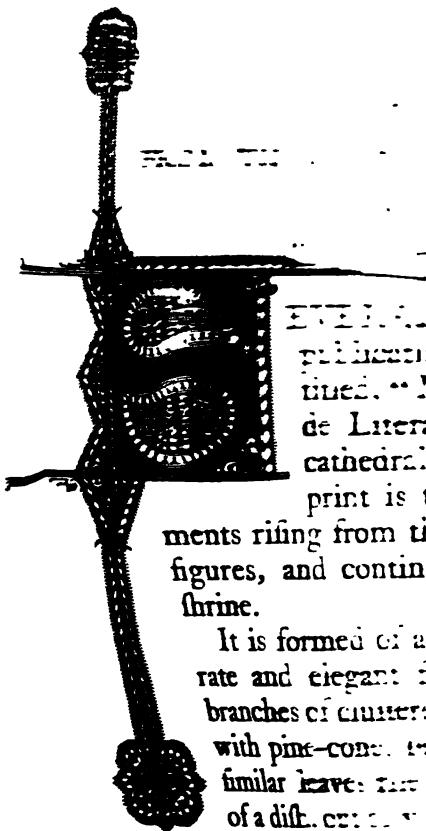
The use of Monstrances is not very ancient. Father Thiers, in a learned treatise on the exposition of the blessed sacrament, states that he has found it impossible to fix the precise period when the custom of exposing the blessed sacrament, and the consequent use of Monstrances commenced; but as the solemn procession of Corpus Christi is not older than the early part of the fourteenth century, and as the blessed sacrament was originally carried in a covered Pyx in that procession, it is not probable that Monstrances were introduced before the end of the fourteenth, or generally used before the beginning of the fifteenth century.

The usual form of modern Monstrances is that of a radiated sun with a crystal Pyx in the centre. This style of Monstrance did not come into general use until the seventeenth century, but there is an example as early as the beginning of the sixteenth.

The example we have chosen is obviously composed of two fragments of utensils made for other purposes, as the engraving round the crystal in the upper part is of a much later date than the stem. In fact, an engraving on the inside representing our Saviour teaching the gospel, has been mutilated by the process of attaching the one to the other. It is clear also from the date of the stem, which cannot be placed much later than the middle of the thirteenth century, that it could not have been

111
111





EVERYTHING concerning the history of
publications on Gothic shrines has been
summarized in "Mémoires de l'Académie des
Inscriptions et Belles-Lettres," vol. LII,
de Literature, of the celebrated library of
the cathedral at Aix-la-Chapelle, from which
print is taken. It represents the
ments rising from the apex of the gable, with
figures, and continued at intervals by
shrine.

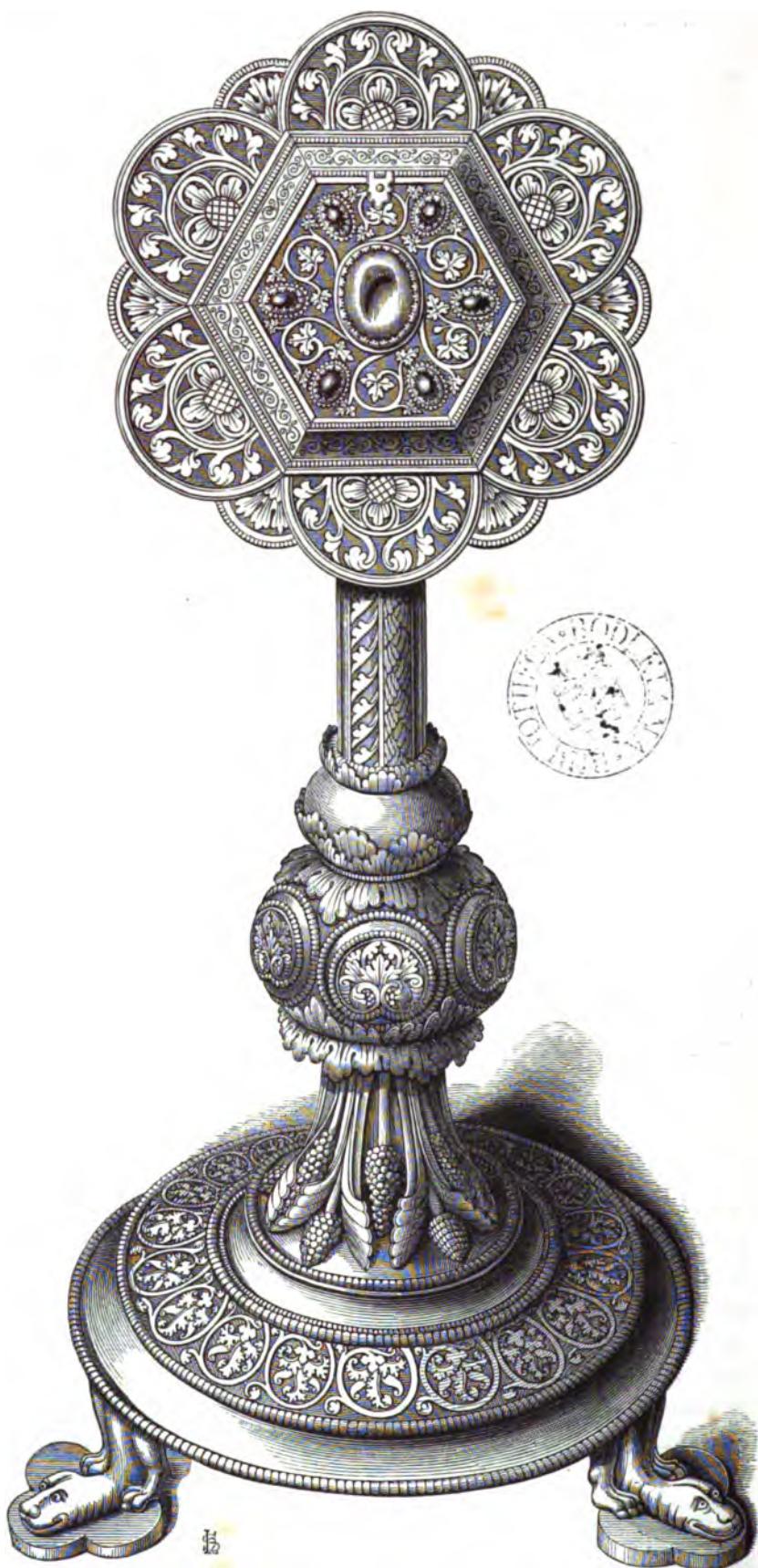
It is formed of a base or pedestal, very
rate and elegant figures, and
branches of cypress, rising from the
with pine-cone leaves, and
similar leaves, rising from the base
of a dish, covered with
vals, with a larger one in the center.

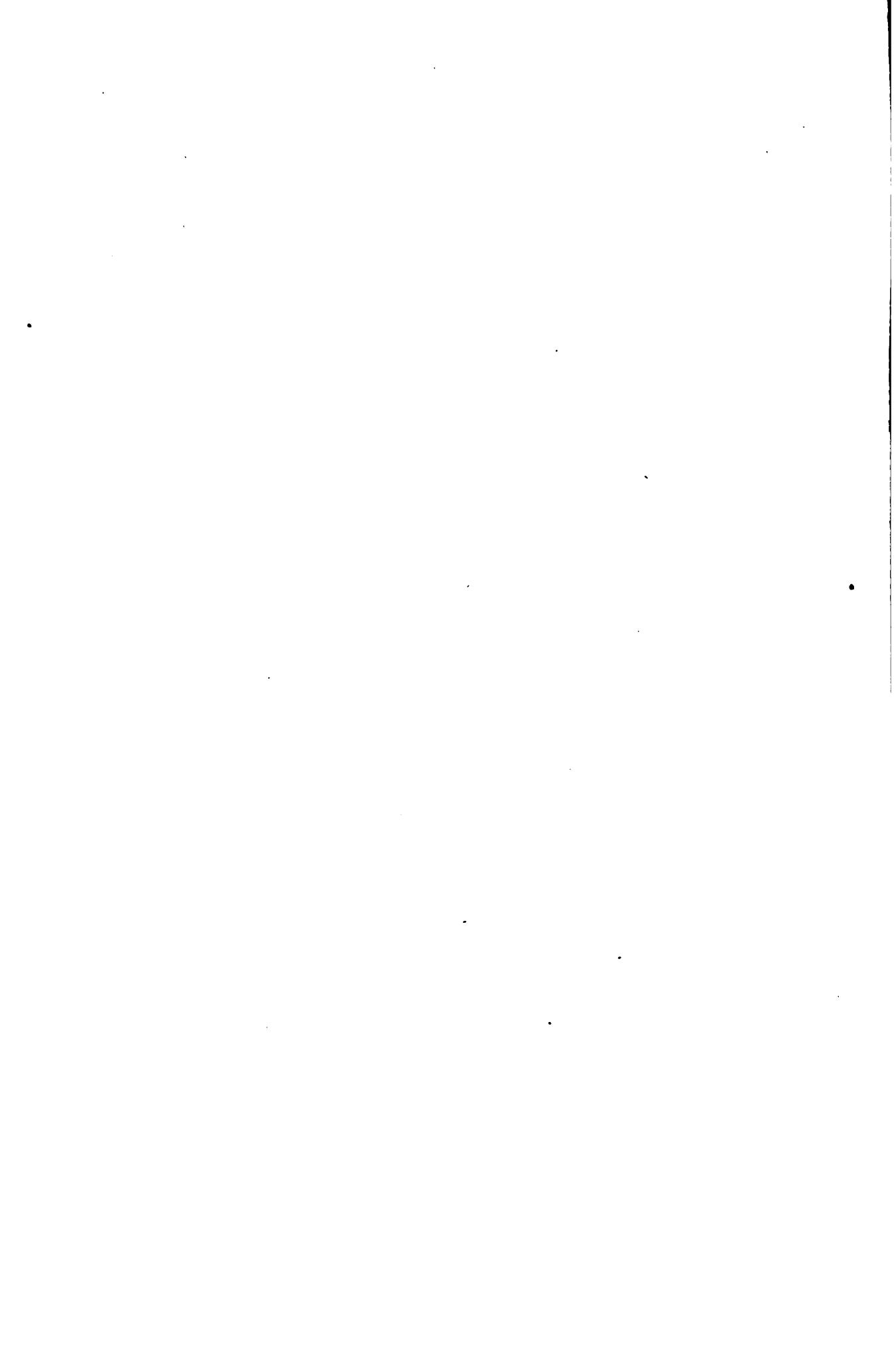
The wood-cut on the left shows the
entrance in the cathedral at Aix-la-Chapelle,
in which the blesfed [unclear]
posed on the altar.

The use of Monsignor
learned treatise on the subject
has found it impossible to
posing the blesfed [unclear]
menced; but as the
than the early part of the
ment was originally
probable that Monsignor
teach, or practice [unclear]

The usual form of these shrines
a crystal box or case. In
surrounded with gold or silver
and the top is closed by

made for a vessel which did not come into use for a long while after that period. The beautiful forms and elegant details of this interesting relic render it highly worthy of being preserved, though its various parts are not strictly consistent with each other.







Date, about the middle of the 14th century.



THURIBLE, OR CENSER.

served in the tracery and mouldings throughout.

Our minor illustrations consist of four candlesticks. The one with a tripod stand was made for the service of the altar. It is of the twelfth century, and formed of copper-gilt, picked in with various coloured enamels. The small bands round the top and bottom of the bowl are of green and gold. The rays within of light blue and gold, the knob of deep blue and gold, and the scroll-work in the foot, of green, blue, and gold. The original belongs to Messrs. Colnaghi and Co., of Pall Mall, East.

Our second example is a highly curious specimen formed of a rude imitation of an elephant with a castle, or series of turrets, on its back. The design is of the earlier portion of the thirteenth century, and is interesting as having a nozzle (which from the rude style of the workmanship, and the colour of the metal being in harmony with the rest of the article, has every appearance of being genuine) dating several centuries earlier than that feature was supposed to have been in use. This candlestick appears to have been designed for domestic purposes.

The third cut is one of a series of six altar candlesticks of various sizes, made (for the sake of being conveniently portable) to fit one within the other, and formed of a plain conical pricket rising from a circular stand, the latter being covered with byzantine enamel. It is of the thirteenth century, and peculiar as showing the early introduction of the lozenge shaped shield.

Our last engraving is from a German picture of the beginning of the sixteenth century.







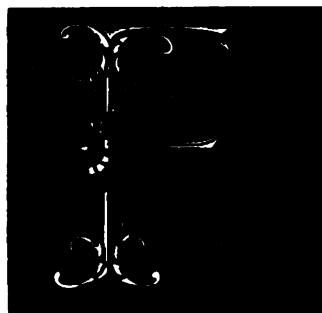


CUP. Designed by HANS HOLBEIN.
For Jane Seymour, Queen of Henry VIII.



CUP. DESIGNED BY HANS HOLBEIN.

FOR JANE SEYMOUR, QUEEN OF HENRY VIII.



OR the accompanying print we are indebted to a design by Hans Holbein, now deposited in the Print Room of the British Museum. It was purchased of the Messrs. Smith, the celebrated Printellers of Lisle St. by the present keeper of the Print Room, Mr. Carpenter, for the Trustees of that establishment. The Messrs. Smith bought it out of the collection of the late Mr. Beckford, whose taste, appreciation, and patronage of every thing beautiful in art, whatever its class, combined with literary talent of the highest order, and almost equally versatile in its range, have placed his name among the most distinguished of those who have devoted their wealth and genius to the instruction and refinement of mankind.

The drawing is evidently the working one made for the Goldsmith. It is geometrical, drawn with great freedom, and in outline only. It is fifteen inches in height, and six inches in the widest part of its cover. The history of the drawing we have not been able to trace beyond its possession by Mr. Beckford, but the person for whom it was designed admits of no doubt. The well known motto of Jane Seymour, BOVND TO QBEY AND SERVE is repeated on two of the bands, and the letters H. and I. (Henry and Jane) interlaced with true lovers' knots is continued round another, alternately, with roses having jewels projecting from their centres. We have ventured, in reducing the drawing, to put it into perspective, and given it a more finished appearance than it has in the original, for the benefit of those who are not intimately acquainted with ornamental detail, and have also filled in the shield with the arms of Jane Seymour, as there can be little doubt it was left blank from a knowledge that it was unnecessary to draw what the enameller would be able to accomplish sufficiently well from authorities known to himself.

Of the many Painters, who (during the fifteenth and sixteenth centuries) commenced their career as Goldsmiths, or who exercised their inventive faculties in making designs to be employed on the precious metals,

and other rich and costly materials so abundantly used at that time, no one, we believe, excelled if they even approached Holbein in the versatility of his fancy, the elegance of his combinations, or the intimate acquaintance he displayed with all the details and resources of decorative art. The more important of his Pictures supply abundant evidence of his skill and patience as an imitator, while the numerous designs from his hand, still in existence, prove his facility of invention. Perhaps no example now remaining exhibits these qualities in greater perfection than the cup and cover represented in our engraving. The elegant form of its general outline, the symmetry of its proportions, and the lightness and grace of the attached figures, and pendant jewels, make us regret that the cup itself is not in existence, and placed in our National Museum, to assist in purifying the taste, and stimulating the creative powers of future students in decorative art.

The public in general are not, we believe, aware of there having been four painters of the name of Holbein, and all of the same family. The first was Hans, called the elder, who was born at Augsбурgh, about the year 1450. The second, Sigismond, his brother, born about 1456; and the two sons of the former, Ambrose, born at Augsбурgh in 1484, and Hans the younger, who was born at Basle in 1498, and died in London, of the plague, in 1554. They all practised portrait painting; but the pictures of the three first were in the dry, hard, and tame manner so general in Germany during that early period of the Art. And, but for the superior talent of the last, the name might have passed into oblivion. Examples of the skill of all of them may be seen in the Royal and Imperial Gallery at Vienna, where the genius of the younger is exemplified by no less than fifteen of his finest works.

Our initial is taken from an exquisite series of Illuminated Letters in a superb Volume in the British Museum, printed on Vellum, and bearing the following title: "La Historia delle cose facte dallo invictissimo Duca Francesco Sforza, scripta in latino da Giovanni Simoneta, et tradotta in lingua Fiorentina da Christoforo Landino." Milano, Antonio Zarotto, 1490, folio.



CUP.

Designed by GEORGE WRECHTER. 1620.



C U P.

DESIGNED BY GEORGE WECHTER, 1628.

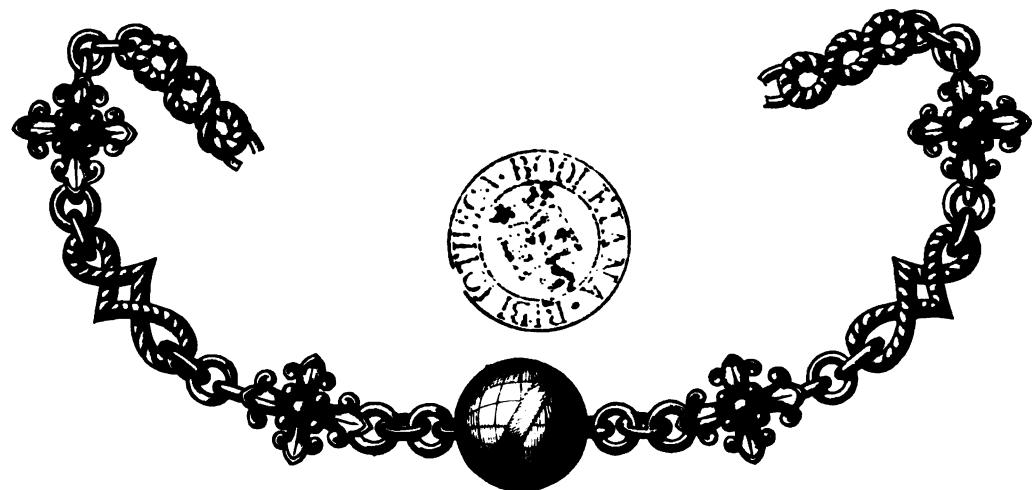


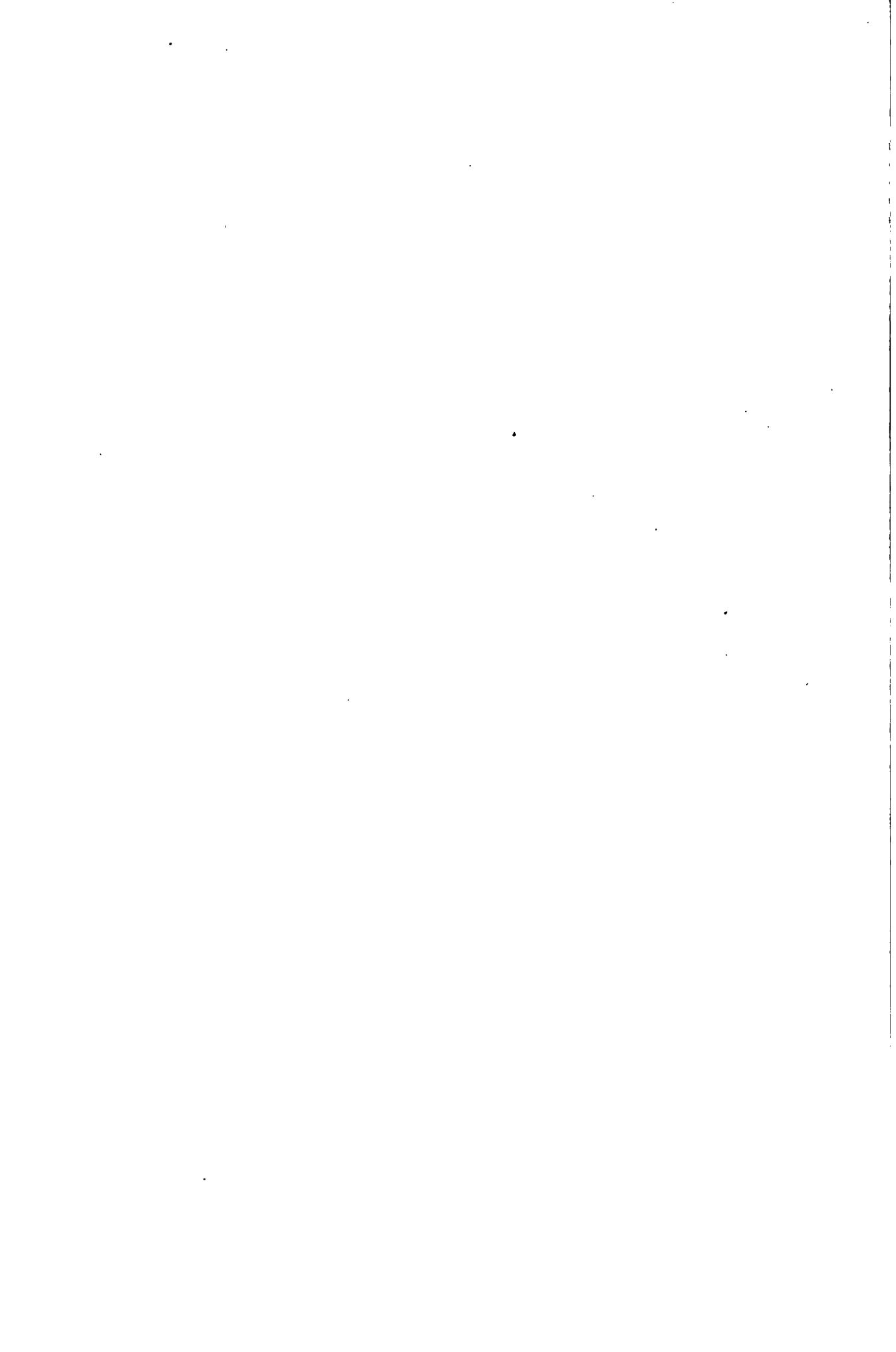
ANY Cups are still in existence bearing the general characteristics of the one here engraved ; but few, we believe, exhibit the same bold and picturesque variety of graceful forms. The outline is of the most simple description—its richness and beauty depending upon the skill with which the various bands are interlaced, and made to combine with the figures, the masks, the groups of flowers, and other details usually found in ornamental works of the renaissance period.

It is taken from a Book published in Paris under the Title of “Ornements des Anciens Maitres des XV. XVI. XVII. et XVIII. Siècles. Recueilles Par Ovide Reynard,” but as no text has yet been given we are unable to state any particulars beyond the name of the Designer and the date of its production. The name of the Artist is new to us, and we have not been able to find it in any of the works of reference we have consulted. The date being given forms the most essential fact necessary to corroborate the style of the period, and enable us to give it its proper place in our series.

The wood-cut on the following page is taken from a drawing kindly lent us by Mr. Willement, whose numerous beautiful works in Stained Glass are so well known. It represents the necklace worn by one of the personages in a large picture of the Lucy Family, painted in the time of James the First, and still at their seat (so celebrated for its connexion with Shakespeare), at Charlecote in Warwickshire. It is formed of gold, jewels, and various coloured enamels. The flowers are of gold, having large pearls in their centres—in some instances surrounded by four smaller

ones—in others by small blue stones, probably sapphires. The links formed of the cable pattern coming to points in the centre, are covered with red enamel; the simple twisted ones of blue, and the small plain ones of gold.





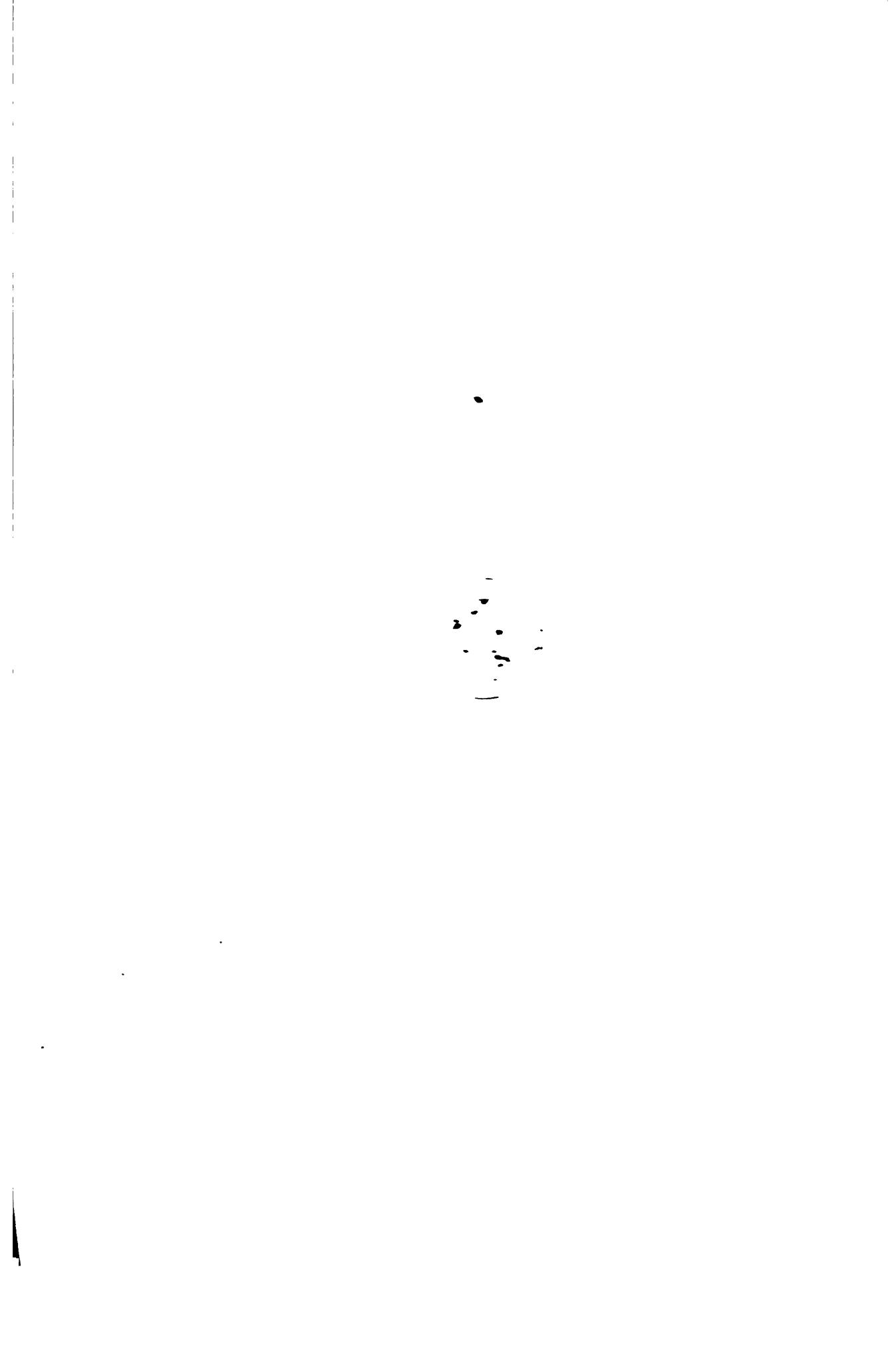


DATE, THE 17TH CENTURY.



A WINE FLAGON.

FROM A PICTURE BY LEBEGUE



A WINE FLAGON.



ERY little can be said with regard to the origin or history of the article represented in our Plate.

It is taken from a picture of still life in the possession of Mr. William Anthony, of Lisle Street, Soho, painted by an artist of the name of Lebegue. The picture is composed of this very elegant Flagon, a drinking Glass, a quantity of Muscles, and a few Shrimps; the Flagon

forming the principal object, and the others mere accessories.

The name of Lebegue we were not previously acquainted with, and have been unable to find any record of his works, or even of his name; although from the masterly manner and the great truthfulness with which the different objects are here represented, it is evident he must have been a painter of considerable repute.

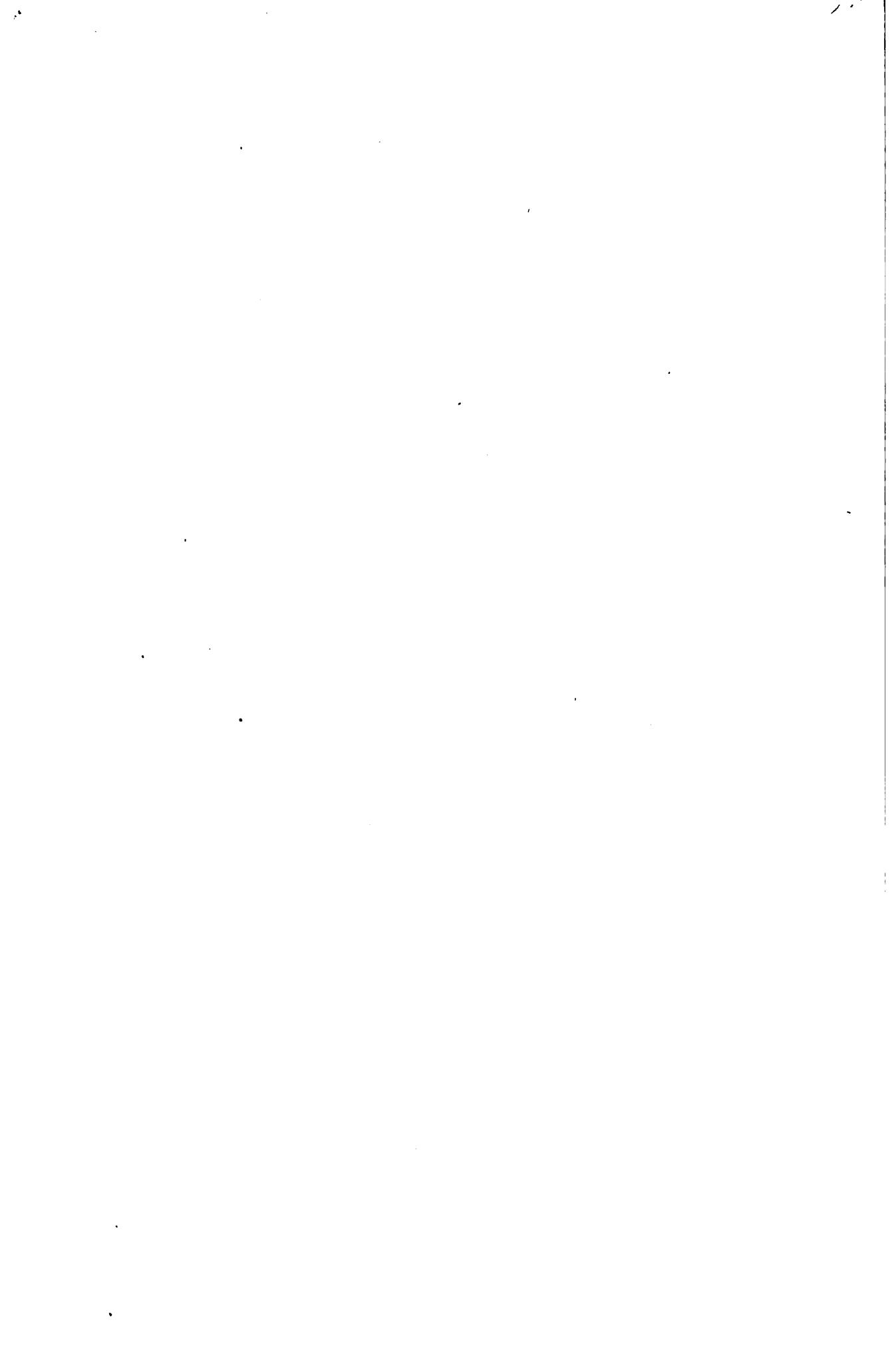
The various mountings of the Flagon are, apparently, of silver gilt. The bowl, the spout, the neck, and the boss covering the mouth, being formed of laminated mother of pearl, adding considerable richness to its general effect, by the delicacy and variety of its tints.

It is one sixth larger in the painting than in our representation, and is evidently of the workmanship of the seventeenth century.

Our wood-cut displays an example of Goldsmith's work of about the same date. It is taken from a salt-cellar deposited in the gold plate room of Her Majesty, at Windsor Castle. The lower part of the bowl is of mother of pearl. The graceful bunch of flowers and tendrils, forming the top of the cover, are of frosted silver, with the exception of the centre one, which is coated with green enamel. All the other portions are of silver-gilt.









DATE, THE 13th CENTURY.



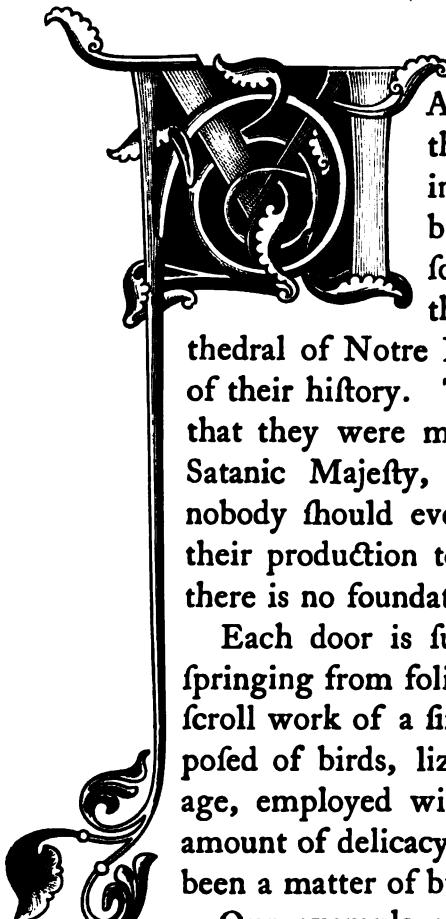
IRON WORK.

FROM THE CATHEDRAL OF NOTRE DAME, PARIS.



IRON WORK.

FROM THE CATHEDRAL OF NOTRE DAME AT PARIS.



ANY interesting remains of wrought Iron of the thirteenth and fourteenth centuries still exist in our Cathedrals, Parish Churches, and other buildings; but we know of none so florid and so varied in design, or of finer execution than those spread over the western doors of the Cathedral of Notre Dame, at Paris. Nothing whatever is known of their history. There is a popular story connected with them that they were made by a locksmith who sold his soul to his Satanic Majesty, to ensure for his work an excellence which nobody should ever equal. But as the said tradition attributes their production to the 16th century, we may reasonably hope there is no foundation for it.

Each door is supported by three hinges formed of branches springing from foliated bands, and separated from each other by scroll work of a similar character. These enrichments are composed of birds, lizards, roses, grapes, and different kinds of foliage, employed with a degree of profusion, and chased with an amount of delicacy calculated to show that their cost could have been a matter of but little consideration.

Our example exhibits the half of one of the hinges, and its connecting scroll work.

Our initial is taken from a MS. of the thirteenth century in the Museum at Glasgow. The letter is of burnished gold, the ground blue, and the leaves blue, red, green, and brown alternately.





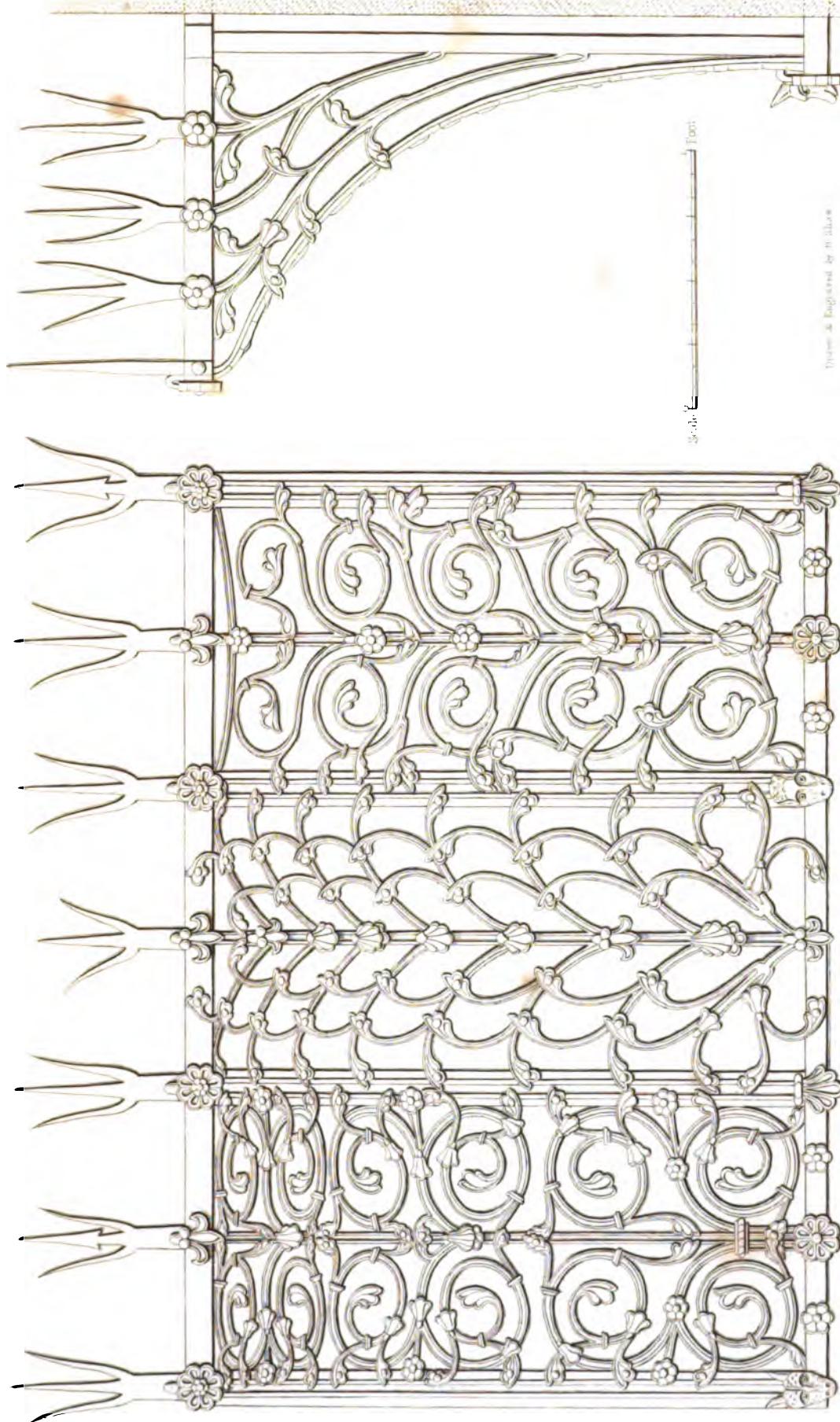


IRON WORK

THE IRON WORK OF THE CHAPEL OF THE KING, WESTMINSTER ABBEY.

Drawn & Engraved by H. D. L.

Scale 1 Foot





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IRON WORK.

FROM THE TOMB OF ELEANOR OF CASTILE, CONSORT OF
EDWARD THE FIRST.



LEANOR of Castile, whose Monument is enriched and protected by the elegant screen of which our plate forms a portion, was the only daughter of Ferdinand the third, King of Castile and Leon, by Joan, daughter and heir to John, Earl of Ponthieu; and thus, in her mother's right, she was heir to that kingdom. She became the wife of Edward during the life-time of his Father, being married at Bures in Spain, in 1254; and a more truly happy union can scarcely be recorded in the annals of royal wedlock.

The following account of this very elegant example of wrought iron, appeared in the *Athenæum* on the 1st of last September. "Among other judicious works of restoration lately effected in the Abbey by the Dean and Chapter of Westminster, we may notice—and we do so with much pleasure—that they have restored the fine iron screen which originally decorated and protected the Tomb of Eleanor of Castile, consort of Edward the First.

This screen was taken down some years ago, when it was the fashion to consider everything old as necessarily ugly and useless. If we mistake not, it was sold as old iron; but on some remonstrance being made, was repurchased by the Chapter. The public may thank the Rev. Dr. Buckland, Dean of Westminster, that it is now replaced in its old position. We propose to say a few words about this specimen of early iron work:—which is perhaps the finest relic of the kind in this country. It is of wrought iron, riveted; and was made by Thomas de Leightone, smith, at Leighton Buzzard, in Bedfordshire, in the years 1293 and 1294. It was fixed beside the tomb early in the latter year. The total cost of the work, including the expenses of its carriage to London and putting it up, was thirteen Pounds: equal to at least 180 of modern currency. The fact of so large a sum having been paid, leads us to question whether the small work now remaining is the whole of the screen originally constructed. We think not,—and have a suspicion that the screen was continued formerly to the plinth of the tomb: for as the tomb itself was painted and other-

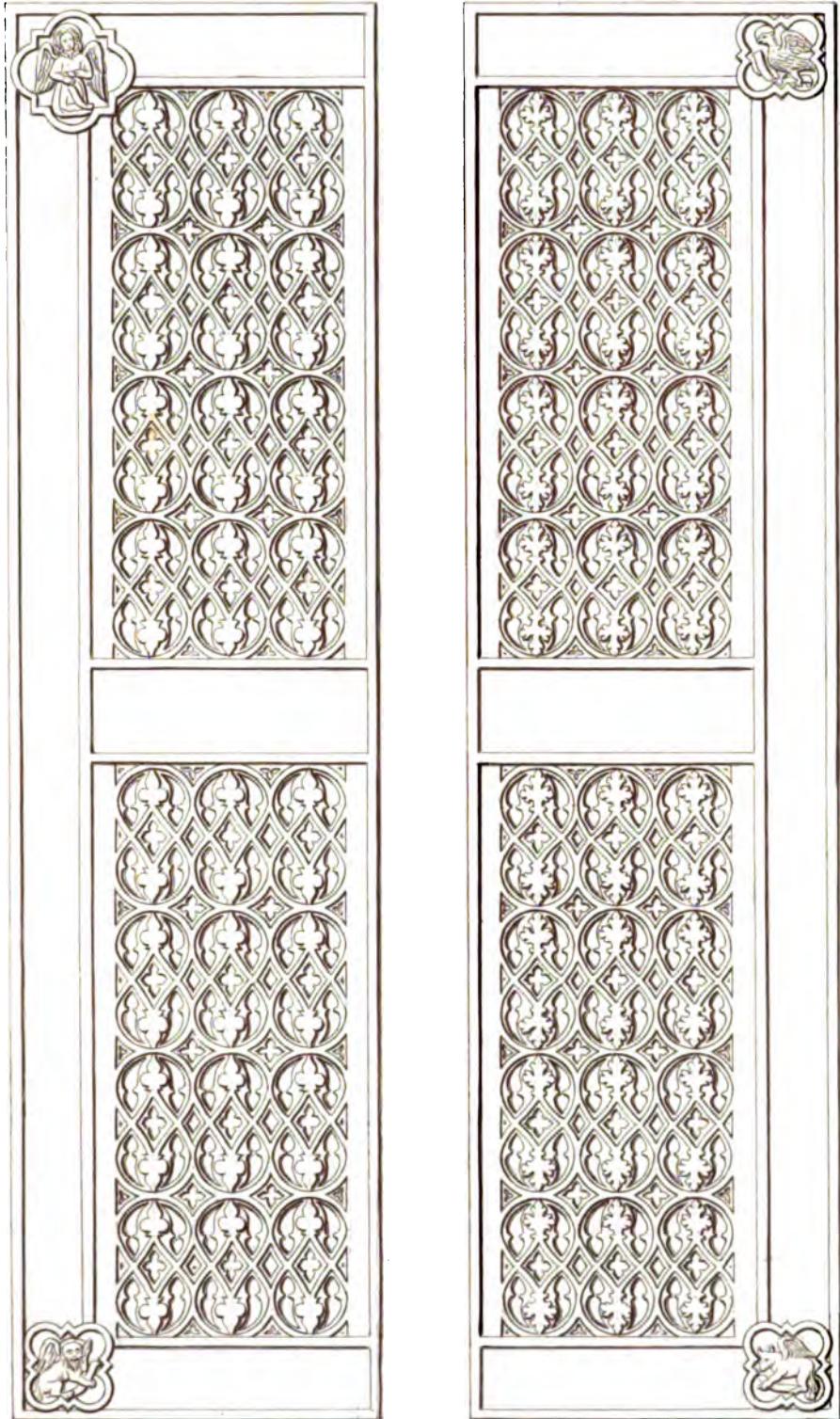
wise elaborately decorated, there would be as much, or more, reason for protecting it as for screening the effigy which is so high above the floor of the aisle or ambulatory. However, as the ancient accounts of the cost of these works do not give its dimensions, our suspicion must pass as founded on conjecture only. There is less room for speculation as to the character of the work itself,—which suggests some significant reflections. We have here a dated specimen of foliated scroll work. The time in which it was executed is early, in what is architecturally termed the Decorative period ; yet the details are thoroughly those of the early English style,—resembling indeed, in some points, the Norman ;—as for instance, in the masks of animals' heads in which several of the main stanchions terminate. Among these, the heads of the Boar, Ape, Dog, &c. may be particularly remarked. It is true, that we may suppose these peculiarities to have arisen from the fact that workers in iron were likely to have been slower in adopting new fashions than workers of stone ;—but this is not very probable, seeing how widely the taste for ornamental work prevailed in the thirteenth century. We think it possible that old styles were copied then, just as they are copied now. At any rate, those purists in architectural history who date transitions within half an hour of half a century, would do well to give some attention to this screen. There is, perhaps, no other monument in this country respecting which we possess so much interesting contemporary evidence as the monument of Eleanor. The stone work of her tomb was constructed by Master Richard Crundale, Mason, the architect of the cross at Charing. William Sprot, and John Ware, founders of London, supplied the metal for casting the beautiful Effigy of the Queen which still lies in placid beauty on that Tomb. The Effigy itself was modelled (in wax) and cast by William Torel, a Goldsmith, it may be, a foreigner. Above the Effigy there was originally a canopy of wood, made by Thomas de Hoctone, Carpenter. This canopy—which resembled, probably, those over the tombs of De Valence, and Edmund Crouchback—was painted by Master Walter, of Durham, Painter ; who also executed the paintings on the sides of the Tomb. Wooden barriers were erected in front of the monument towards the shrine of Edward the Confessor, to prevent too close access to it. Such are a few only of the details that may be obtained from the accounts of Eleanor's executors, by whom the works were directed.”

The screen is curved outwards towards the aisle, and is crowned by a sort of Chevaux de frise, the spikes of which were probably intended to support candles on the more solemn festivals of the Church, or on commemorations of the illustrious dead buried within its precincts.

The screen consists of eleven compartments, of which we have selected three, and is attached to the shafts of two of the columns supporting the roof of the Abbey.



DATE THE 15TH CENTURY



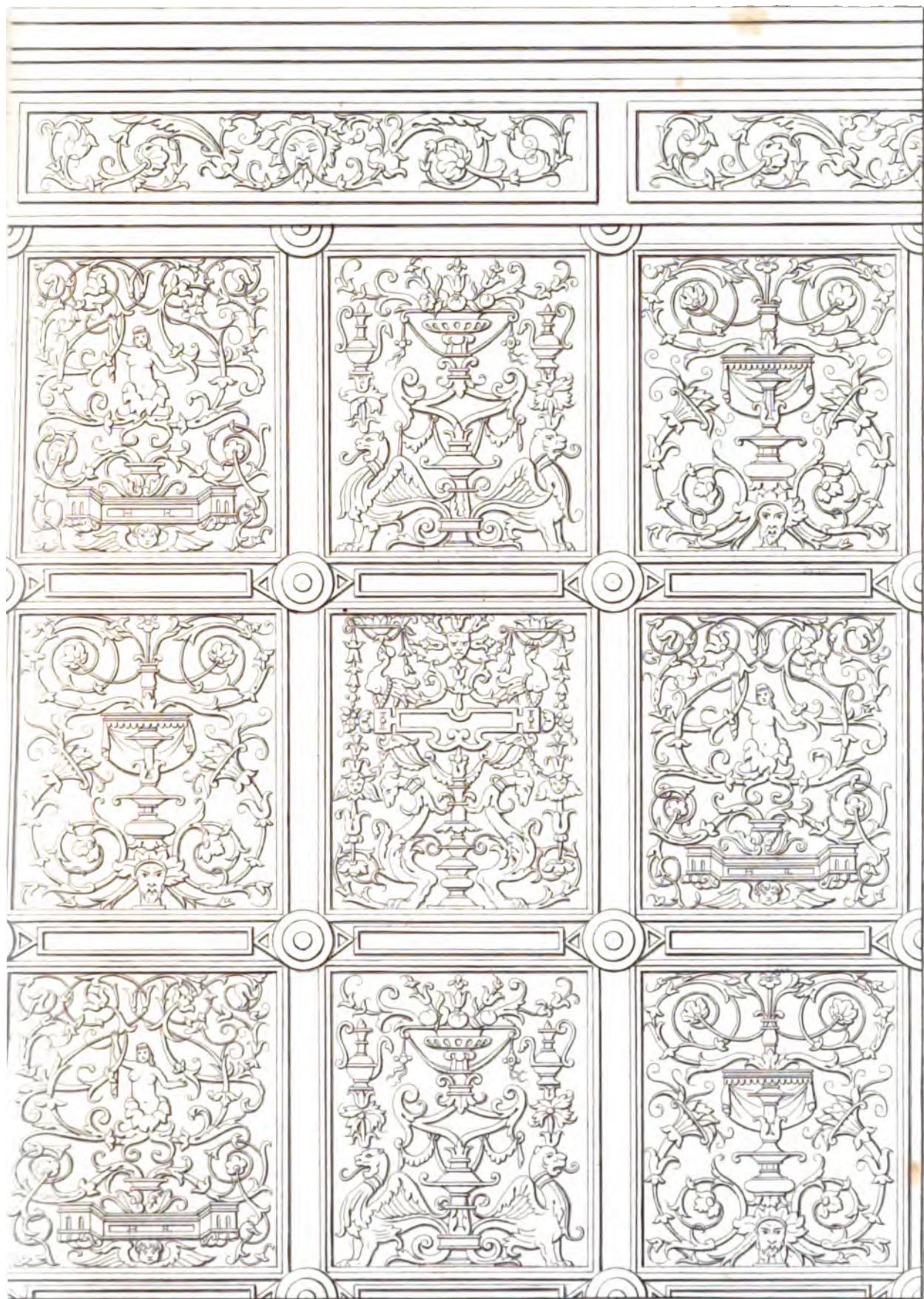
A WROUGHT IRON DOOR.

IN THE POSSESSION OF R. J. COOTBRAM, ESQ.





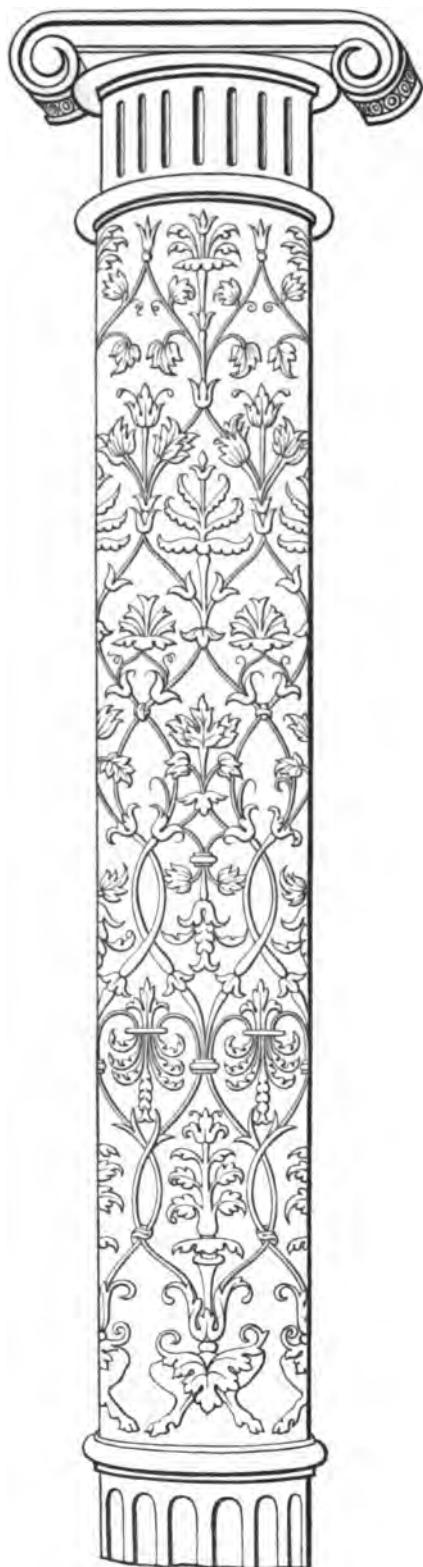
DATE ABOUT 1546.



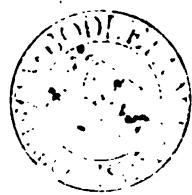
WOOD PANELLING.

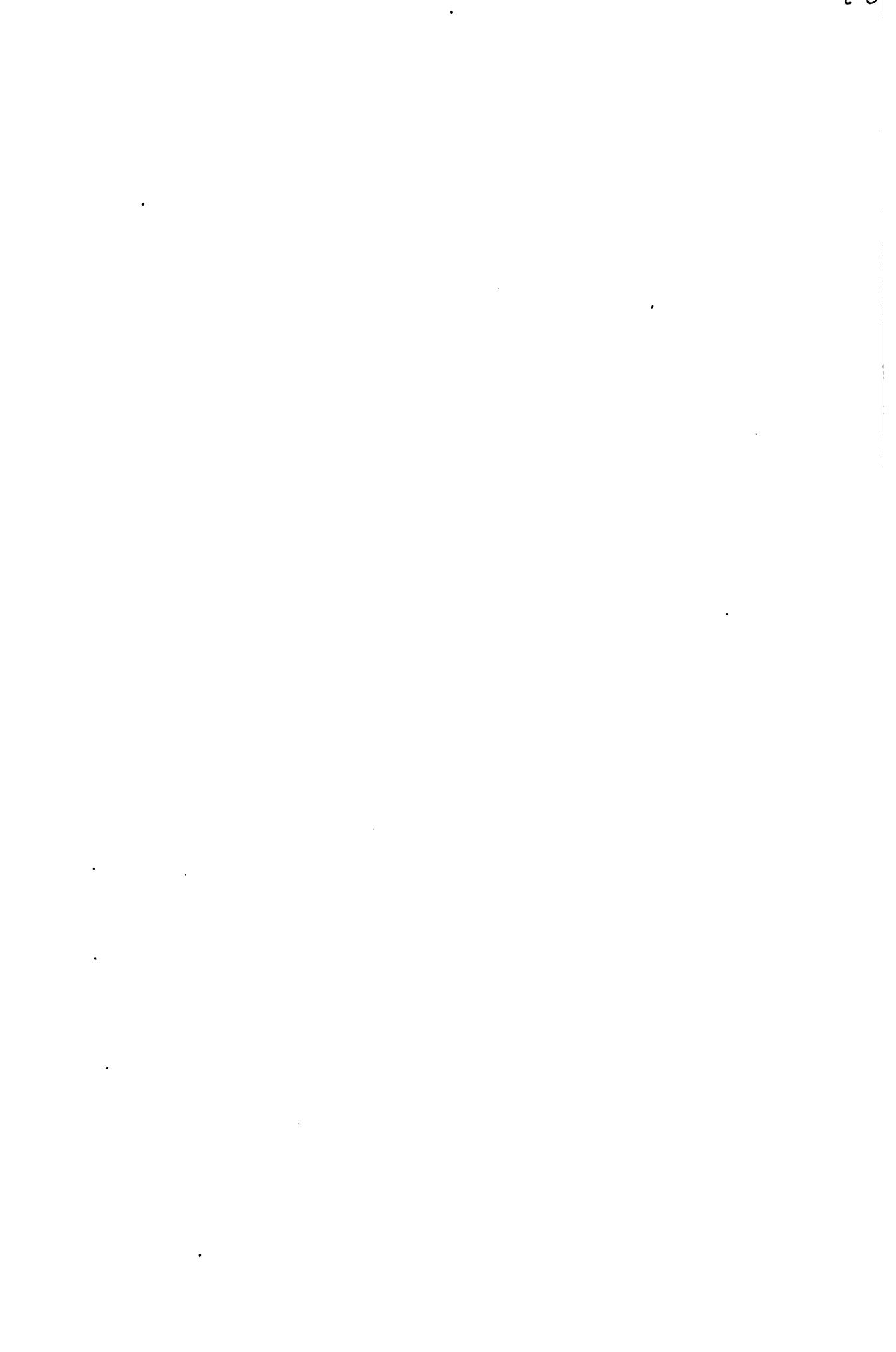
FROM A PICTURE BY HOLBEIN AT HAMPTON COURT PALACE

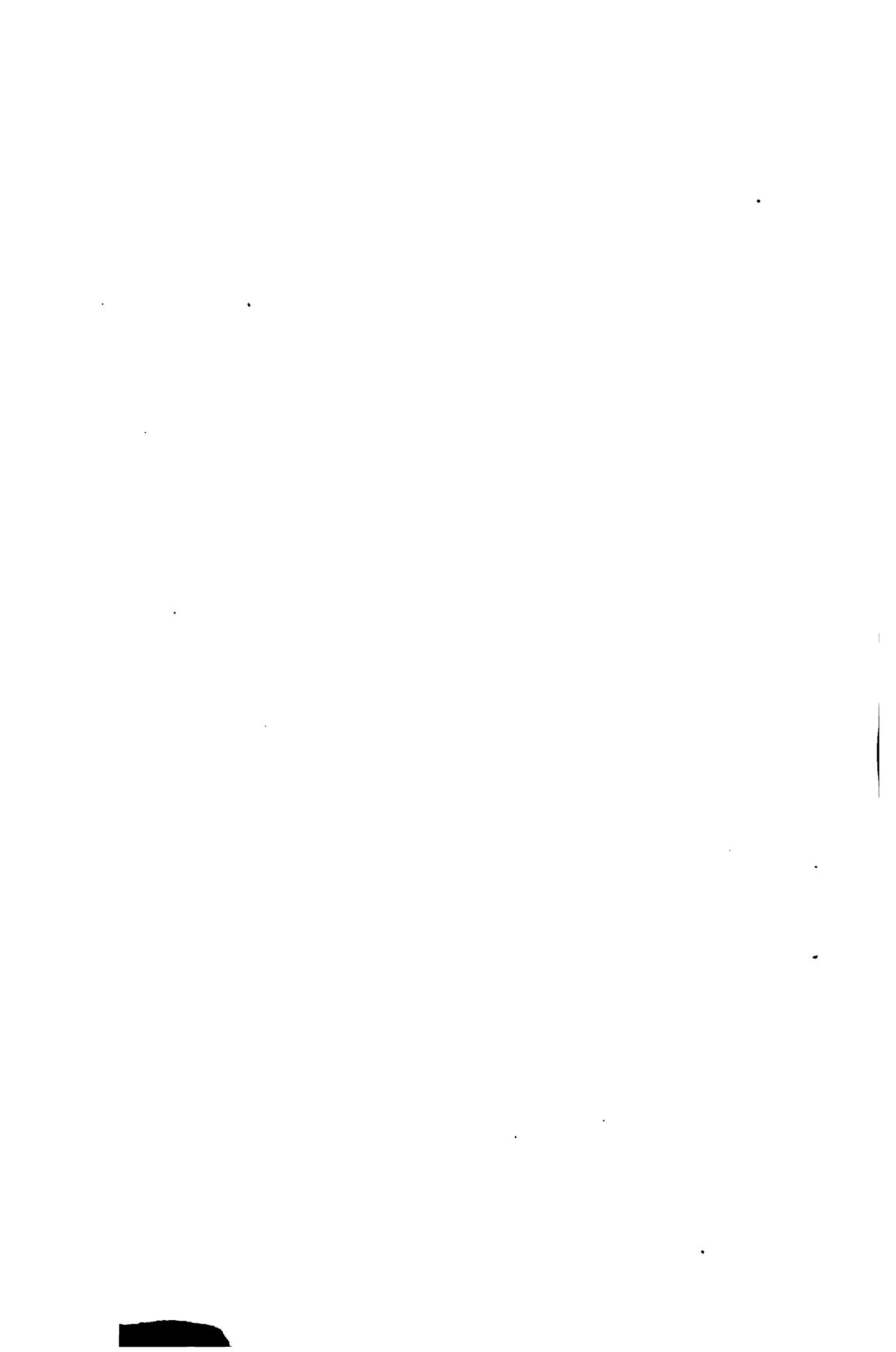
divided at intervals by columns supporting the roof. Our plate displays nine of these panels, with the frieze above them. The columns are all precisely alike. They are fluted to one third of their height, the upper portion being elaborately decorated with the pattern shown in our cut.













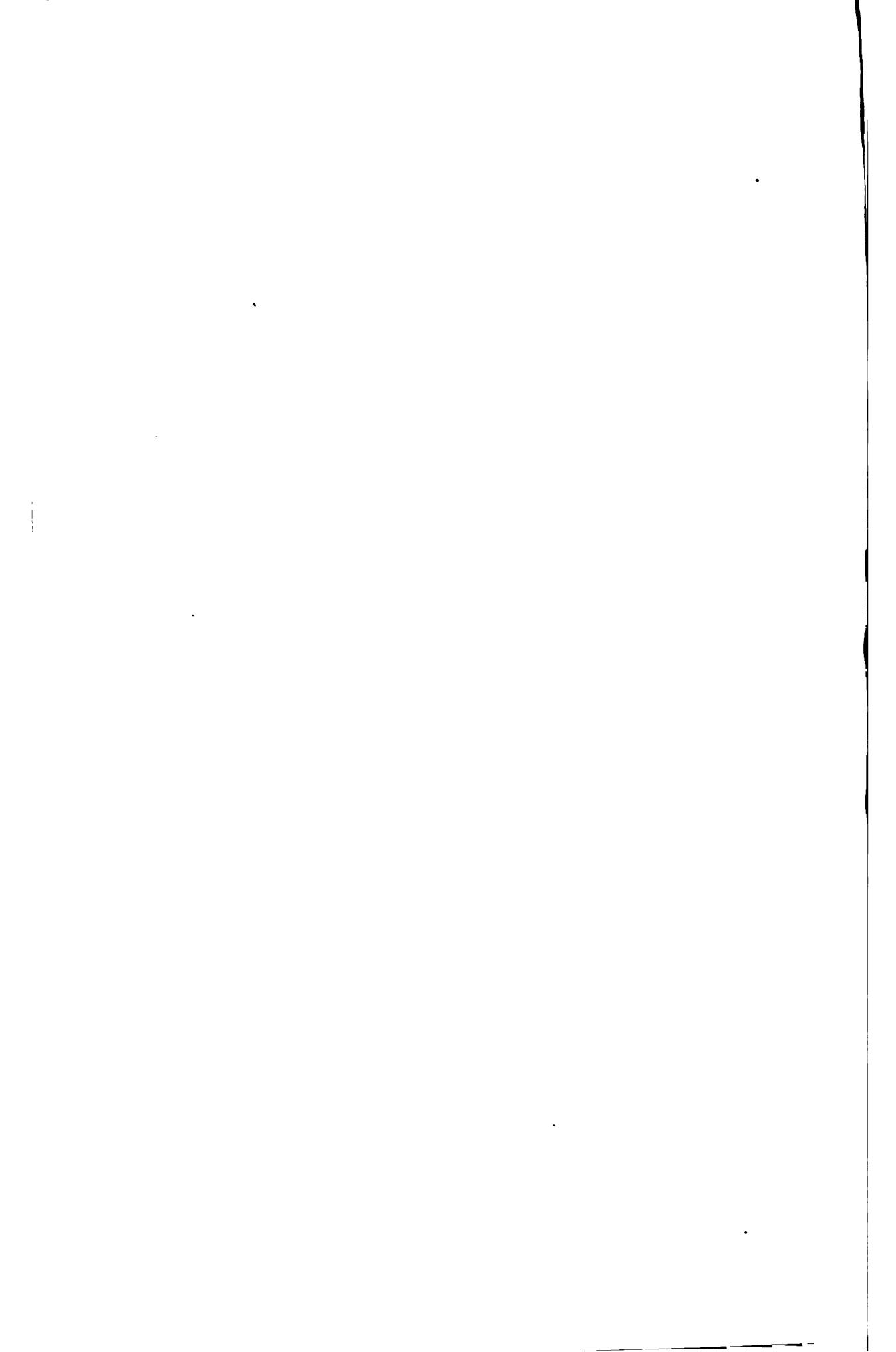
A MIRROR OF

Belfows;

BELONGING TO

H. Magniac, Esq.

REVERSE

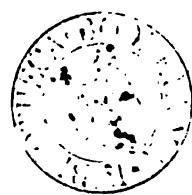




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A PAIR OF BELLOWS.

FROM A DESIGN BY BENVENUTO CELLINI, IN THE POSSESSION OF

H. MAGNIAC, ESQ.



OUND the lower handle of the Bellows is painted in yellow the inscription given on our first plate, "Benven: Cellini 1587. Desig." and as the writing is in the character of the period, there can be little doubt that this spirited and elegant design was the work of that great master, although not executed till seventeen years after his death. The Bellows are carved in oak, relieved with gold, the flexible portion being of crimson velvet, bound with braiding of the same colour, fastened with gilt studs. Their extreme length is two feet seven inches and a half, and their greatest breadth twelve inches.

The following particulars respecting the life of Benvenuto Cellini are taken from his Autobiography (so well known by the translation of the late Mr. Roscoe) written in his fifty-eighth year. He was the son of Giovanni Cellini, his mother being Lizabetta daughter of Stefano Granci, and both being citizens of Florence. He derived his pedigree, though upon what authority he does not tell us, from Florentino of Cellino, so named from a castle within two miles of Monte Fiascone, an officer of the first rank in the army of Julius Cæsar, who in the infancy of the town named it Florence, in compliment to that favourite. He also claimed a descent from distinguished families of the same name in the older city of Ravenna, in Pavia, and in other places.

At an early period of his life he displayed a taste for drawing, and disregarding the opposition of his father, who was desirous that he should devote himself to the study of music, at the age of fifteen engaged himself to Antonio di Landro, commonly called Marcone, a goldsmith of eminence. His application was so great, that in a few months he rivalled the most skilful workmen, and began to reap the fruit of his labour. He was, however, banished from Florence, with his brother, in consequence of having taken part in a squabble which nearly proved fatal to the latter. He went first to Sienna, then to Bologna, and afterwards to Pisa, where he entered the service of a goldsmith of that city. He then returned to his old master, Marcone, at Florence, and improved himself by studying the designs of Michael Angelo and Leonardo da Vinci; after which he paid a visit to Rome for two years, where he met abundant encouragement, and a variety of strange adventures. His fellow workmen at home growing jealous of him, disputes frequently arose, and Cellini being prosecuted for beating and wounding one of them named Gherardo Guafconti, he escaped in the disguise of a friar, and made his way back to

Rome, where he met with greater success than before. Having played the flute at a concert before Clement VII. that Pontiff was so delighted with his performance that he took him into his service in the double capacity of goldsmith and musician.

His next adventure was fighting a duel with Rienzi da Ceri, a person in the service of Lorenzo de Medici, which was not attended with any serious consequences. During the prevalence of the plague at Rome, which interrupted all general employment, he amused himself with making sketches of the antiquities of Rome. Seal engraving, and damascening of steel and silver on Turkish daggers, &c. now occupied a considerable portion of his time.

Charles, Duke of Bourbon, having laid siege to Rome in 1527, was killed whilst heading the assault; and Cellini claimed credit for being the author of his death by the discharge of an arquebuse. After this event he made his way into the castle, and taking the command of the guns, which had been deserted by the gunners for fear of killing their friends in the city, he worked them with destructive effect. He was then appointed to the command of five guns, was wounded in the breast, recovered, and acted most valiantly during the rest of the siege.

On its termination he returned to Florence, and having obtained a pardon for his former offence, was pressed to go into the army, but declined, and removed to Mantua. Here he was recommended to the Duke of Mantua by his friend Julio Romano, but was obliged after a time to retire in consequence of an indiscreet speech, and returned to Florence, where he found his father and most of his relations dead from the plague.

Having formed an intimacy with Michael Angelo, by whom he was greatly encouraged, he returned to Rome, was made engraver of the mint, and designed a medal which led to a quarrel with Bandinello the sculptor. He also struck a fine coin of Clement VII.

His professional career was now interrupted by domestic disasters. He fell in love with the daughter of Raffaello del Moro, but was unsuccessful in his suit, and about the same time lost his brother, who was killed in a fray by a musqueteer. Having determined to revenge the death of his brother, he laid in wait for his destroyer, and seizing a favourable opportunity stabbed him. The first blow not proving effectual, he repeated it with such force on the collar bone that he was unable to release the dagger. Being in the Pope's employment, this little outbreak of fraternal affection was overlooked, and he received more encouragement in his art than before.

He was next employed by the Pope to make a magnificent chalice for a papal procession; but got into a misunderstanding with him about a place he wanted, and further exasperated his Holiness by being unable to finish the chalice from a disease in his eyes. These unfavourable impressions were increased by calumnies propagated by Pompeo of Milan; and he was deprived of his office of engraver to the Mint, and arrested for refusing to deliver up the chalice. On being taken before the governor of Rome, that functionary, by an artifice, persuaded him to surrender it

to the Pope, by whom it was returned to Cellini, with orders that he should proceed with its completion.

At this time he became enamoured of a Sicilian courtezan named Angelica, whose mother obliged her to withdraw to Naples, and in despair at her loss he got acquainted with a priest who professed necromancy, and attended his spells, in the hope of recovering his mistress.

The next scene in his career was one of a more tragical complexion. Having quarrelled with Benedetto, a notary public, he dangerously wounded him with a stone, and his old enemy Pompeo of Milan having at the same time represented to the Pope that he had killed Tobias the goldsmith of that city, his Holiness ordered the governor of Rome to have him apprehended and executed on the spot. His good fortune, however, again favoured him, and he escaped to Naples. There he found his mistress Angelica, and renewed his former intimacy ; but finding himself imposed upon by the cupidity of her mother, he accepted of an invitation from the Cardinal de' Medici to return to Rome, the Pope having discovered his error respecting the supposed death of Tobias the goldsmith. He was, therefore, not only forgiven, but restored to his former office, and commenced its duties by striking a fine medal of Clement.

His exciteable nature would not allow him to pursue a quiet career, and forgiveness of one crime, or series of crimes, only seemed to tempt him to open a fresh account, regardless of consequences. He determined to rid himself of his implacable calumniator Pompeo, and having taken his life, was protected by Cardinal Carnaro, and restored by Paul III. (who had succeeded Clement) to his place of engraver to the Mint. Pier Luigi, however, the natural son of the Pope, became his enemy, and employed a Corsican soldier to assassinate him ; but he avoided this new danger by returning to Florence, where he entered into the service of Alessandro de' Medici, as Master of the Mint. The Pope, it would appear, considered his genius a sufficient apology for his faults, or at all events seemed more disposed to profit by the one, than make an example of the other, and invited him back to Rome : soon after his arrival he was attacked in his house by constables, sent by the magistrate to apprehend him for the murder of Pompeo, when, having made a noble defence, he shewed the Pope's safe conduct.

The Pope having received intelligence that the Emperor Charles V. was setting out for Rome, employed Cellini on a curious piece of workmanship as a present to his imperial Majesty. The artist had an interview with the Emperor, and made a fine speech on the occasion. Thinking himself neglected, he set out for France, and passing through Florence, Bologna, Venice, Padua, and Switzerland, arrived safely in Paris. Francis I. granted him an interview at Fontainbleau, and offered to take him into his service ; but he took a dislike to France from a sudden attack of illness, and made his way back to Rome. He was there prosecuted on a false charge made by his servant Perugio, of being possessed of a great treasure of which he had robbed the castle of St. Angelo, when Rome was sacked by the Spaniards. He was arrested, and confined in the castle

of St. Angelo, when the French King interposed in his behalf, at which the Pope took offence, and treated him with great severity. He, however, escaped, and was concealed and protected at Cardinal Carnaro's palace ; but the Cardinal afterwards surrendered him. He tells a curious story of his having escaped being poisoned by the avarice of a needy jeweller employed for that purpose, who substituted a harmless dust for a diamond he had engaged to pound, and administer in his food.

Cardinal Ferrara having returned to Rome, persuaded the Pope to set him at liberty, on which he finished a fine cup, and presented it to the former. He then entered the service of the French King, and proceeded to Paris in the suite of the Cardinal, but was disgusted at constantly finding the bounty of the Monarch in a great measure intercepted by the grasping cupidity of the churchman. The King having loaded him with commissions, the chief of which was an order to make large statues in silver of Jupiter, Vulcan, and Mars, paid him a visit, accompanied by Madame d'Estampes and his whole court, and ordered him a considerable sum of money, a grant of naturalization, and the lordship of the castle of Nesle, in which he lived. A second visit of the same kind followed, when he was desired to prepare some superb ornaments for the Fountain at Fontainbleau ; but not being endowed with the tact of a courtier, he excited the bitter and unrelenting enmity of the King's mistress, by neglecting to give her a place in any of the designs he made for his Majesty. The unlucky artist discovered his error when too late, and endeavoured to conciliate the haughty dame by a present of a fine silver vase, but was refused admittance when he called for that purpose. In spite of her intrigues against him, Francis seems to have behaved with considerable liberality ; and on one occasion, when he found the Cardinal of Ferrara had intercepted his bounty, he ordered his minister to present him to the first abbey that became vacant. The lady at last, however, prevailed ; and finding the King's confidence withdrawn, he returned to Italy. Previous to this, on a war breaking out, he had been employed to fortify Paris.

Cellini next took up his abode in Florence, where he was employed by Cosmo de' Medici, Grand Duke of Tuscany, but seems to have been, as usual, on bad terms with the majority of his brother artists. He complains of being obstructed by conspiracies, and more particularly by the enmity of the sculptor Bandinello, whom he resolved to kill ; but finding him to be a coward, he magnanimously determined that he was unworthy of being assassinated. With Titian, Sansovino, and others, who from following different walks of art could appreciate his genius without any feeling of rivalry, he seems to have maintained good relations.

With the exception of a visit to Rome, at the invitation of Michael Angelo, concerning a bronze head of Bindo Altroili, and a pilgrimage to Valhombrosa and Camaldoli, the rest of his professional life was spent in Florence, and in the service of the Grand Duke ; although he received a tempting offer from Catherine de' Medici to return to France, for the purpose of erecting a magnificent mausoleum to the memory of her husband, Henry II. The Duke having some doubt of his skill in casting bronzes, he proved his acquaintance with the art by casting a beautiful

colossal statue of Perseus and Medusa, and had his professional vanity further gratified by the exhibition of this grand production in the public square, where it was received with universal admiration. But, perhaps, his greatest gratification was derived from a successful contest with Bandinello respecting a statue of Neptune, as it not only proved his superiority, but caused the death of his old rival from vexation. His triumphs were, however, as usual, alloyed with constant bickerings and disagreements with his patrons. The Grand Duchess was incensed against him on account of a pearl necklace she purchased contrary to his advice, on the recommendation of Bandinello; and her anger and enmity were further provoked by his refusal to place some bronze figures in her apartments. In fact, the latter years of his life, during which he does not appear to have been engaged in any work of importance, were almost wholly spent in litigation and embarrassment.

By a minute dated Dec. 12, 1554, his claim to be admitted into the rank of the Florentine nobility was approved, and in 1558 he received the tonsure for holy orders; but two years later, at the age of threescore, he concluded a wife would contribute more to his comfort, and married a female who had attended him with great care during an illness, which he attributed to poison. By this connexion he had five children, two of whom died in infancy.

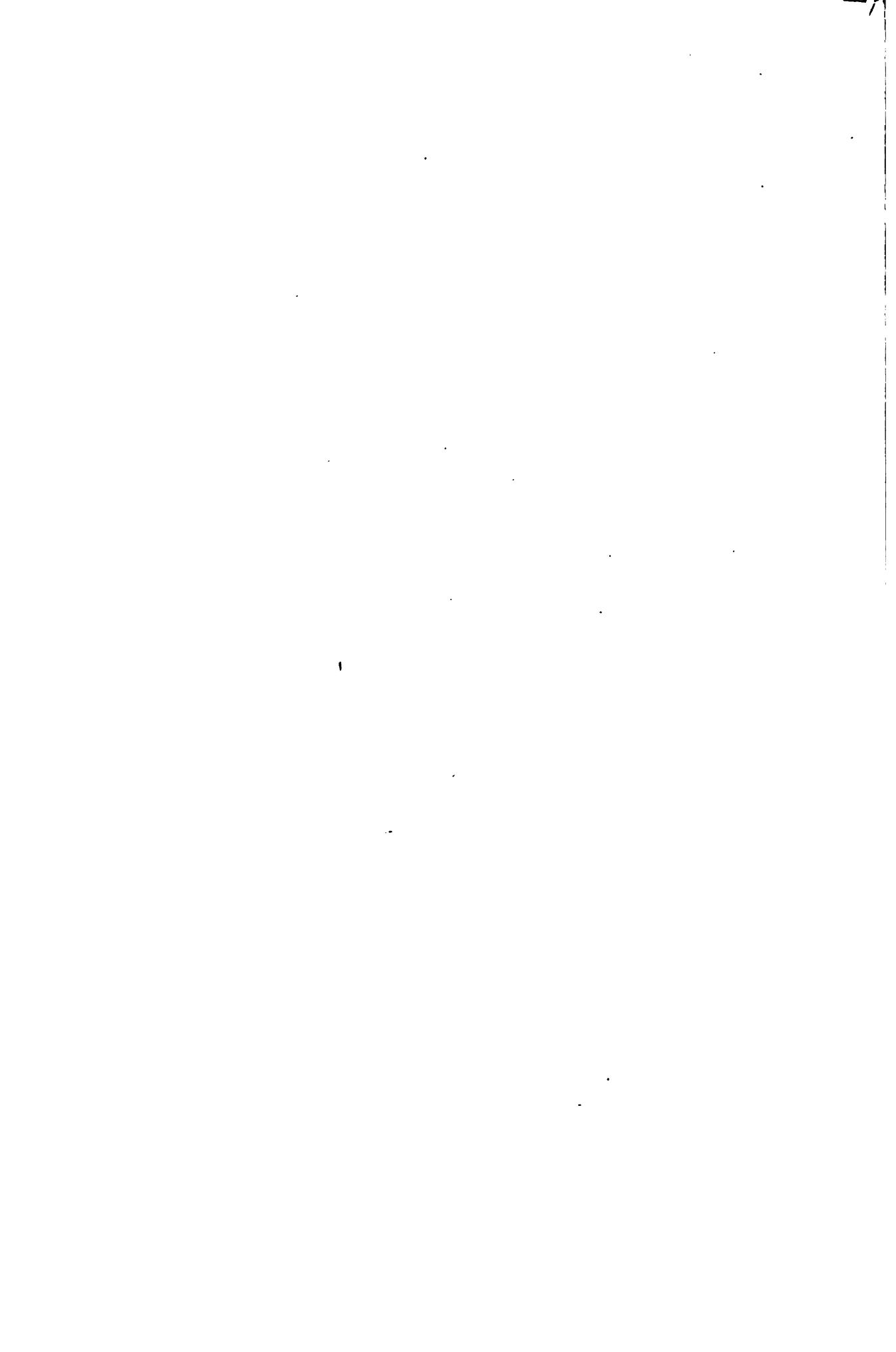
On the 15th Feb. 1570, he departed this life, and was buried, at his own request, with great pomp in the Chapter House of the Nunziata, attended by the whole Academy. All his finished and unfinished works he left to Prince Francesco de' Medici.

To what extent confidence can be placed in these revelations it is impossible at this distance of time to determine. That Cellini's vanity caused him to give a false colouring to, if he did not altogether invent many of the incidents, there can be little doubt; but whether fact or fiction, or, as is more probable, a mixture of both, this auto-biography is a most amusing one, though not at all calculated to create respect for any thing but his genius. He evidently prided himself almost as much on his courage as on his talent; but the sneaking manner in which he gratified his revenge leaves the disagreeable impression that he was but a very vulgar assassin.

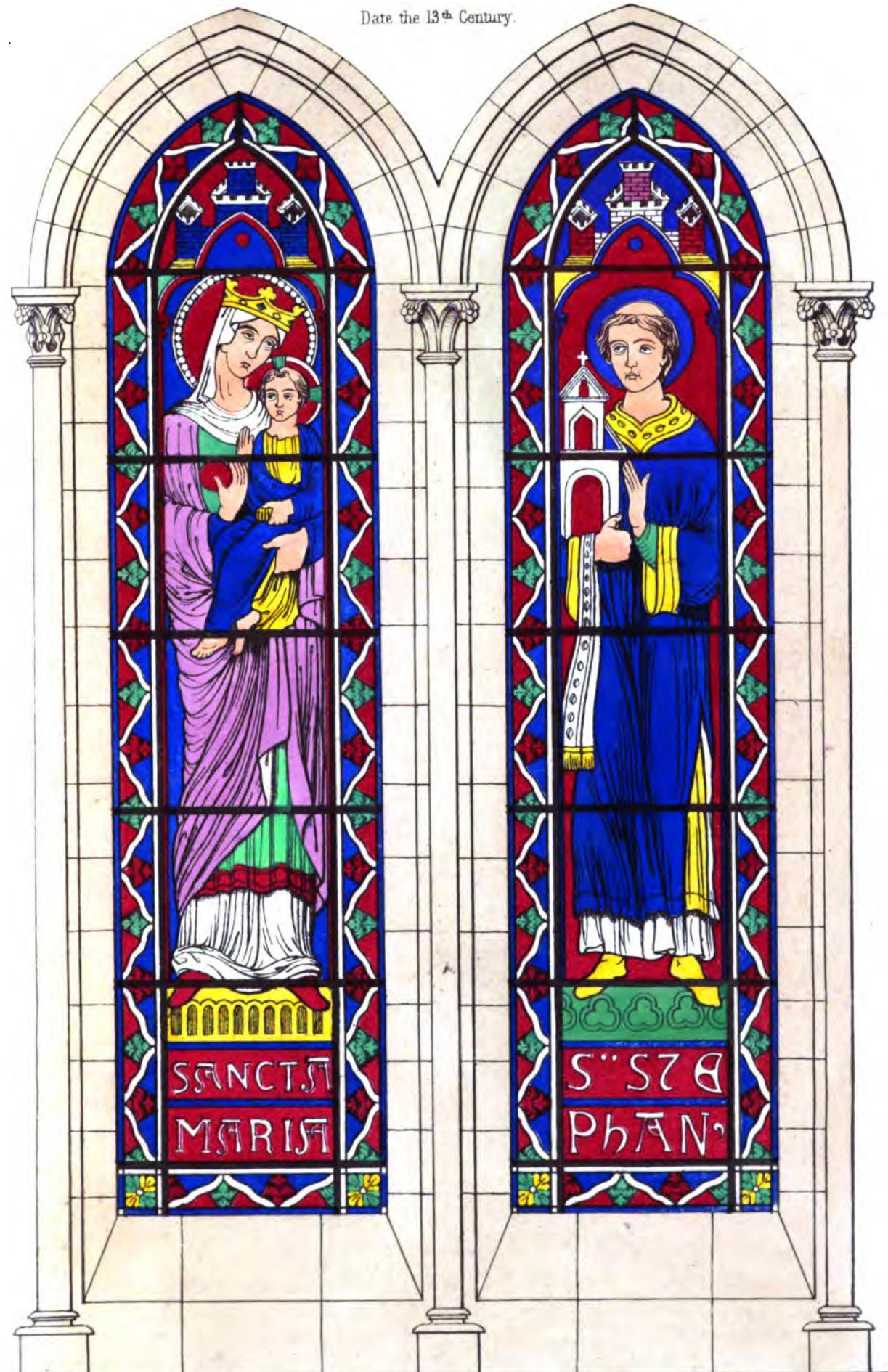
The particulars of the latter part of his career are supplied by Vasari. Cellini published at Florence, in 1568, a work entitled "Due Trattati di Benvenuto Cellini, scultore Fiorentino, uno dell' Oreficeria, L'altro della Scultura," from which we have extracted the following very interesting account of his method of preparing niello, the mode of applying it is likewise described by him, but at too great length to admit of insertion here.

Take an ounce of the finest silver, two ounces of copper thoroughly purified, and three of lead similarly purified. Put the silver and the copper into a crucible, and place it over a fire, which must be blown with small bellows [*or* in a small bellows furnace], and when the silver and copper are well melted and mixed together, the lead is to be added.

This being done, the crucible is to be soon withdrawn, and the whole to be stirred well together with a cinder held in the tongs, because the lead always naturally making a little scum, it must be removed as far as possible with the cinder until the three metals are thoroughly incorporated and quite pure. Then have ready an earthen vessel, as large as the first, with a narrow neck, sufficiently large to admit the finger. This must be half filled with well pounded sulphur, and the above mentioned metals being well melted, are to be poured hot into this vessel, which must be immediately stopped up with a little fresh earth, keeping the hand over it, and finally closing it up with a large piece of old linen. While the composition cools, it must be kept continually agitated by the hand, and when cool it must be taken out of the vessel and broken, when it will be seen that by virtue of the sulphur the fusion (whih is called niello) will have taken its black colour. The niello will have many grains, although the object of shaking it was to mix it well together. However, in the state in which it is, it must be put again into a crucible, as in the first instance, and melted over a slow fire, putting on it a small piece of live coal. This re-melting must be repeated two or three times, and every time the niello must be broken, and the grain examined, until it is found to be very close, when the niello is perfect.

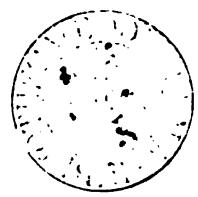


Date the 13th Century.



STAINED GLASS.
From the Cathedral at Bourges.

H. Shaw



STAINED GLASS.

FROM THE CATHEDRAL AT BOURGES.



THE subject of our present plate is a double Lancet Window in the Cathedral at Bourges. It has been copied from the large folio work by Messrs. Arthur Martin and Charles Cahier, under the title of "Monographie de la Cathédrale de Bourges." In this publication, the most splendid, the most ample, and the most accurate of any that has yet appeared on early painted glass, will be found all the varieties remaining in that gorgeous Cathedral, together with

many examples, both in England and on the Continent, calculated to show in the most comprehensive manner, the peculiarities of design to be found in this brilliant feature of ecclesiastical Architecture during the thirteenth and fourteenth centuries.

The first subject in our Plate represents the Blessed Virgin and the Infant Saviour under a low canopy characteristic of the Architecture of the period. The figure of the Virgin is remarkable for the ease and grace of her attitude, combined with considerable elegance and beauty in the arrangement and distribution of her draperies.

The figure of St. Stephen, who supports with his right arm the model of a church, and whose head is surrounded by a nimbus of a more simple character than those given to the Virgin and Child, is attired as a Deacon, having a robe termed a Dalmatic over the Alb, and a jewelled maniple hanging from the right arm instead of the left as is usual and correct.

The wood-cut on the next page is taken from the border of one of the other windows in the same Cathedral as our principal subject. The outer band next the masonry is of white glass, the next of blue, the corresponding one on the opposite being of yellow. The band round which the foliage is entwined is green. The larger leaves and stems, (covered with a tint in our cut) are yellow on the outer side, and green on the inner one. All the rest of the foliage is white shaded with brown,

the ground surrounding the portions next the blue band being red, and that next the yellow, blue.

The letter commencing this article is taken from the same MS. as that employed in our description of the Stained Glass from the Cathedral at Chartres.







Date the 13th Century.



ED GLASS.
Cathedral at Chartres





STAINED GLASS.

FROM THE CATHEDRAL OF CHARTRES.

AVING given in the wood-cut on the next page the general arrangement of the glass in the window from which we have selected our specimen, it is necessary to observe that the strong lines in the diagram represent the iron framing by which the glass is supported, and attached to the masonry, and the lighter ones the leading lines of the lead work. The various geometrical forms enclose subjects of a character similar to the one shown in the centre of our example, and are surrounded with diapering of the same pattern.

The Cathedral of Chartres, may perhaps, after that of Bourges, be considered the most remarkable one now remaining in France, or elsewhere, for the abundance, the variety, and the beauty of its stained glass. Few ecclesiastical structures have suffered so frequently from the destructive element of fire, and it is surprising that these magnificent decorations escaped with so little damage from so many casualties.

From a work published by M. Lejeune, the librarian of the city, under the title "Des sinistres de la Cathedrale de Chartres," we find the first edifice erected on the site of the present one was totally destroyed in the year 770, the second in 858 by Norman invaders, the third in 962 or 963 by Richard, Duke of Normandy, and the fourth in 1020, from having been struck, as it is supposed, by lightning.

The foundation of the present Church was laid in 1028, by Bishop Fulbert, but it required the greater portion of three centuries to complete the design. After a period of nearly five centuries had passed since the disaster of 1020, in the July of 1506, the Tower of the Cathedral was struck by lightning, and the fire committed great ravages, but the most interesting and important parts of the building were happily saved. In 1539 the Tower was again fired by lightning. Another fire was caused in 1674 by the imprudence of one of the watchmen. The last, and the most deplorable of the modern disasters of the Cathedral was the great fire which was caused by accident on the 4th of June, 1836, when some

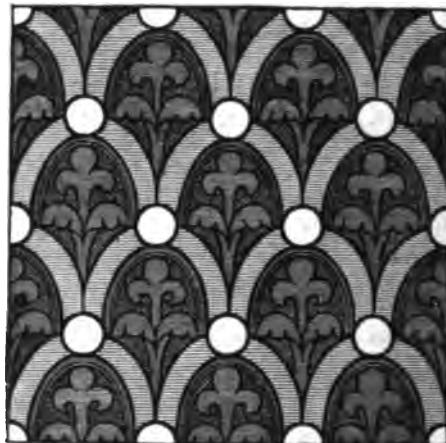
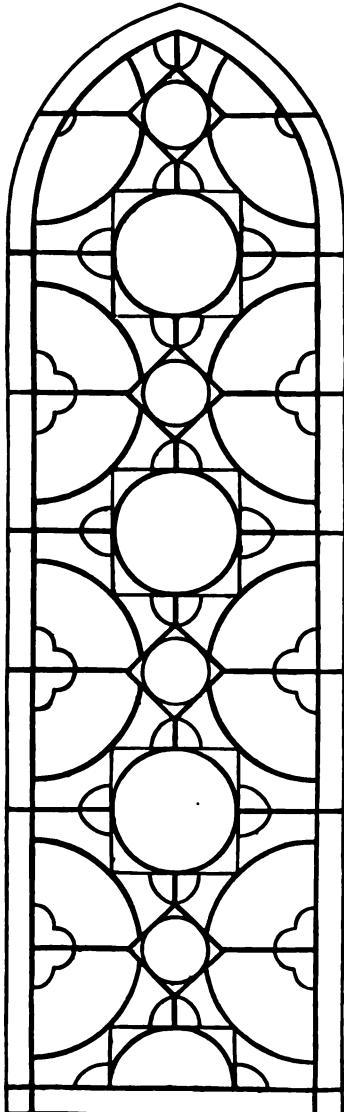
workmen were employed in the Tower. This calamity destroyed many important portions of the Cathedral, but it spared many of the more ancient and ornamental parts.

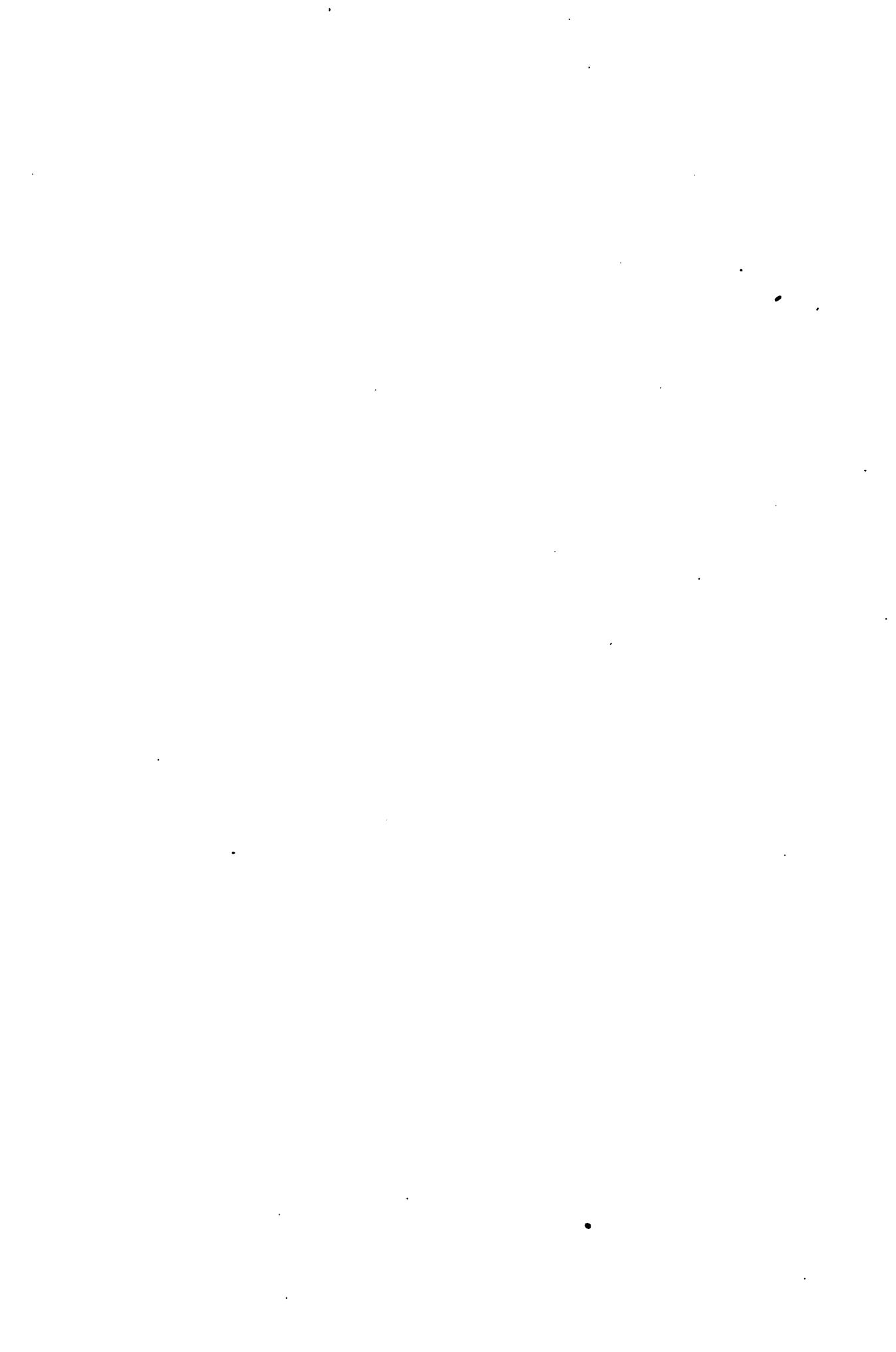
With the exception of some reparation made in the beginning of the sixteenth century, the whole of the windows are filled with the rich mosaïc glass of the thirteenth, showing an almost endless variety of historical representations from the Old and New Testament, of beautiful diaperings, and elegant scroll work.

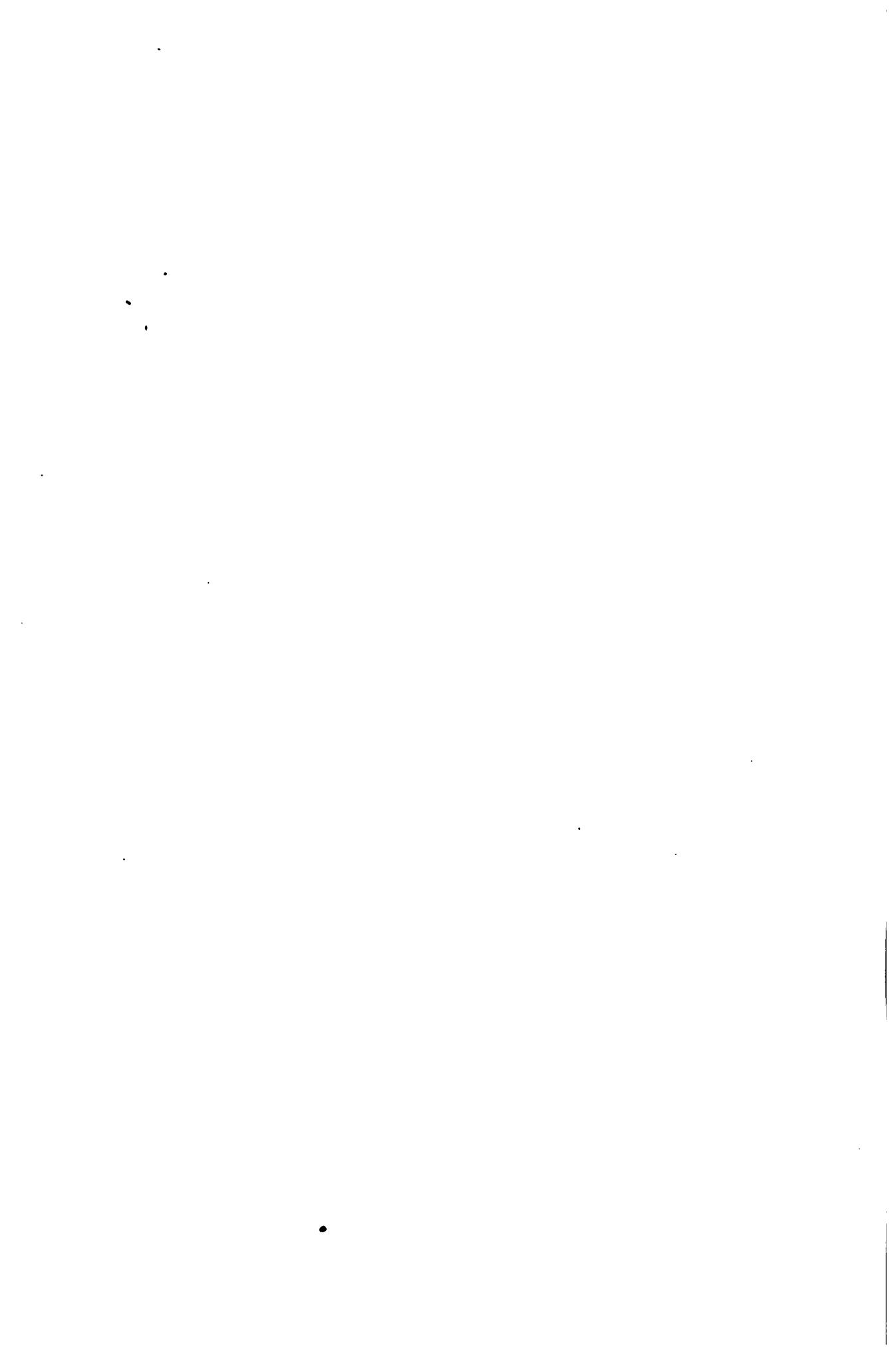
The subject represented in the centre of our Specimen, is a King presenting relics to the Church.

Our second wood cut represents the diapering employed in this window on a larger scale.

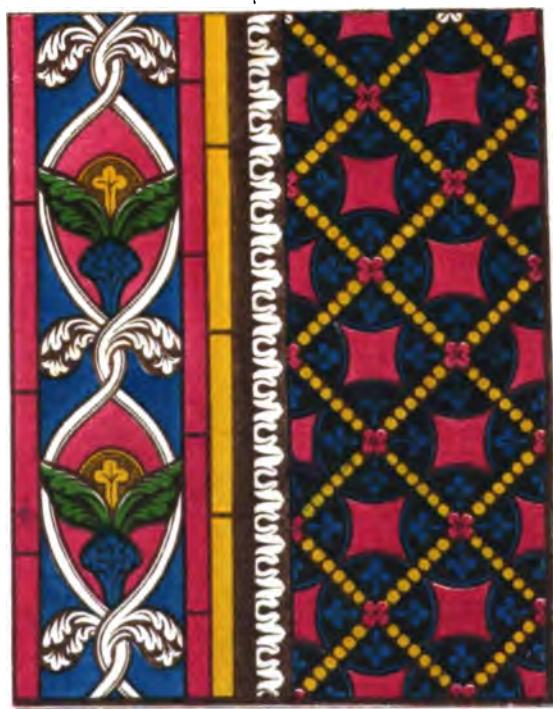
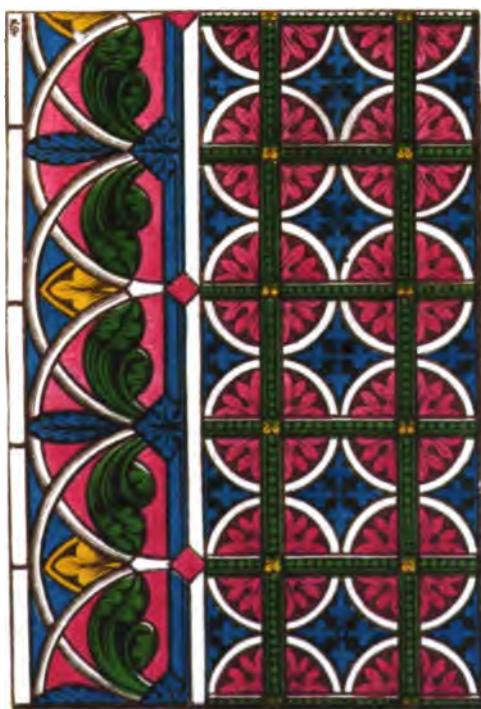
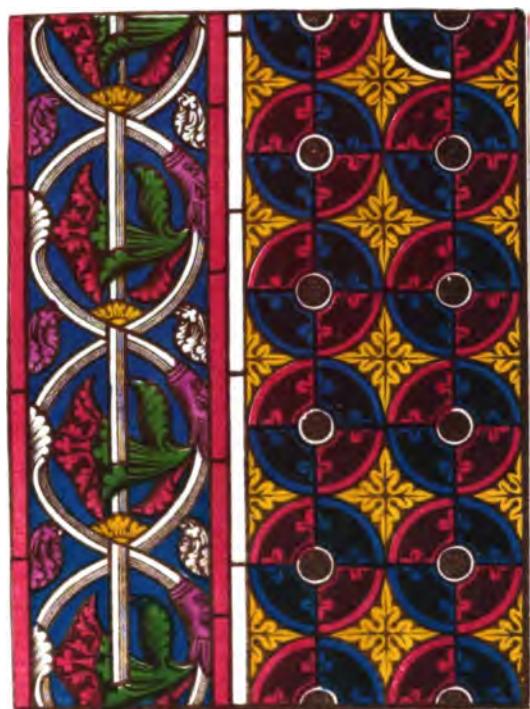
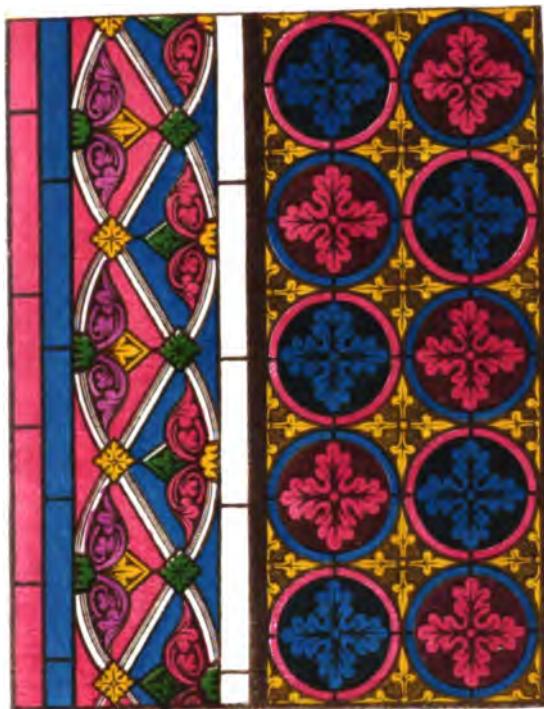
The Initial at the head of this article is taken from a magnificent copy in Latin of the works of Josephus, written during the latter part of the 12th, or beginning of the 13th Century.



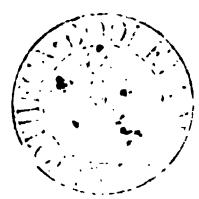




DATE THE 13TH CENTURY



STAINED GLASS.
FROM THE CATHEDRAL AT RUESSON.



STAINED GLASS.

FROM THE CATHEDRAL AT BOURGES.



THE four specimens of stained glass composing our plate are taken from the Cathedral at Bourges, and form the borders and diapering surrounding a series of geometrical figures, within which are represented subjects taken from the New Testament.

These specimens are all in what is called the Mosaic style of painting, that is, where each colour of the design is represented by a separate piece of glass, and united together by means of leading. This system was indispensable till the discovery of enamel, or surface painting in the sixteenth century. The glass previously employed was either stained through its whole substance, and called Pot Metal Glass, from the colouring matter being fused with the white glass in the melting-pot at the glass house, or covered, or coated glass; that is, white glass covered with a coat of pot-metal colour.

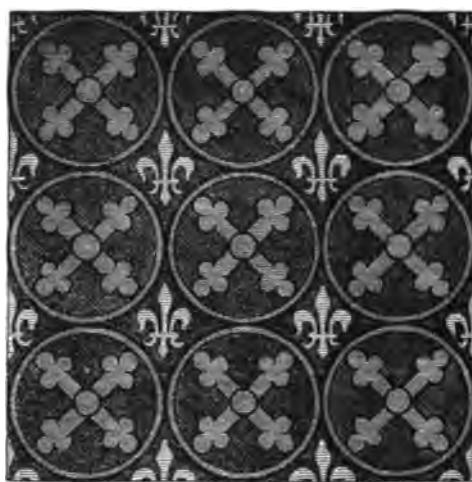
The early glass Painters used but two pigments, a yellow stain and brown enamel. With the latter the whole of the outlines and shadows were executed. The yellow stain was employed not only as a simple colour, but occasionally to give variety to the others. For instance, to change a blue colour into green, or after removing the coloured coating from the glass, by attrition, or the use of fluoric acid, staining the white parts yellow. Various shades of yellow may be obtained on the same piece of glass by repeating the tints.

The two wood cuts accompanying the text, are from windows in the Cathedral at Chartres, the colours being yellow, red and blue, as represented in the various tints.

Our Initial is from a splendidly illuminated Manuscript Bible of the twelfth century, preserved in the British Museum, MS. Harl. No. 2800.

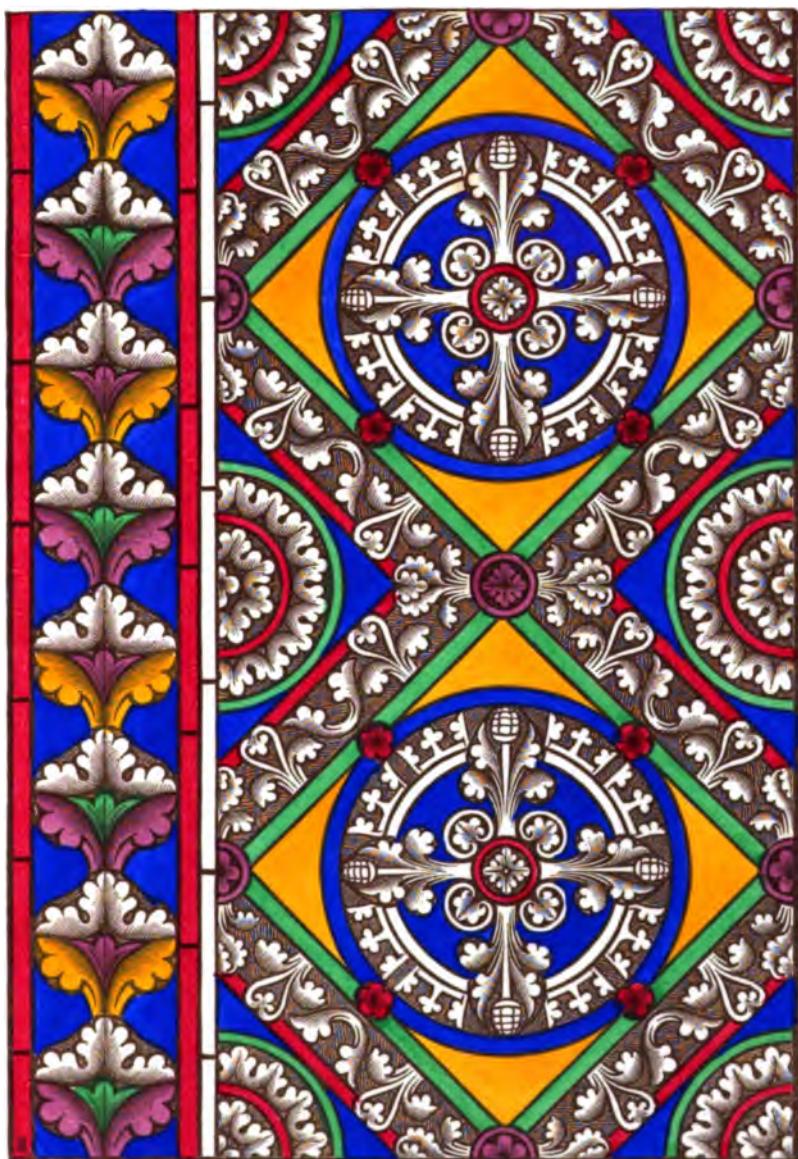
It forms the first of three enormous folio volumes, containing a *Passionale*, or collection of lives of Saints, written about the year 1190.

The larger initial letters are remarkable for their size and intricacy of pattern, and the smaller ones (from which our specimen has been taken) furnish good examples of the ornamental style so peculiar to the twelfth century.

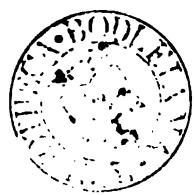


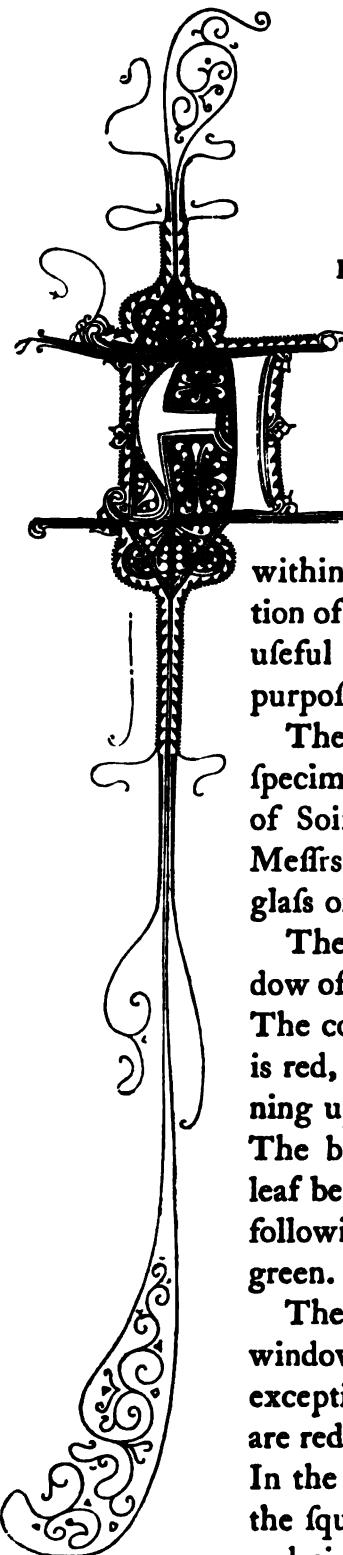


Date, the 13th Century.



STAINED GLASS,
From the Cathedral at Soissons.





STAINED GLASS.

FROM THE CATHEDRAL OF SOISSONS.

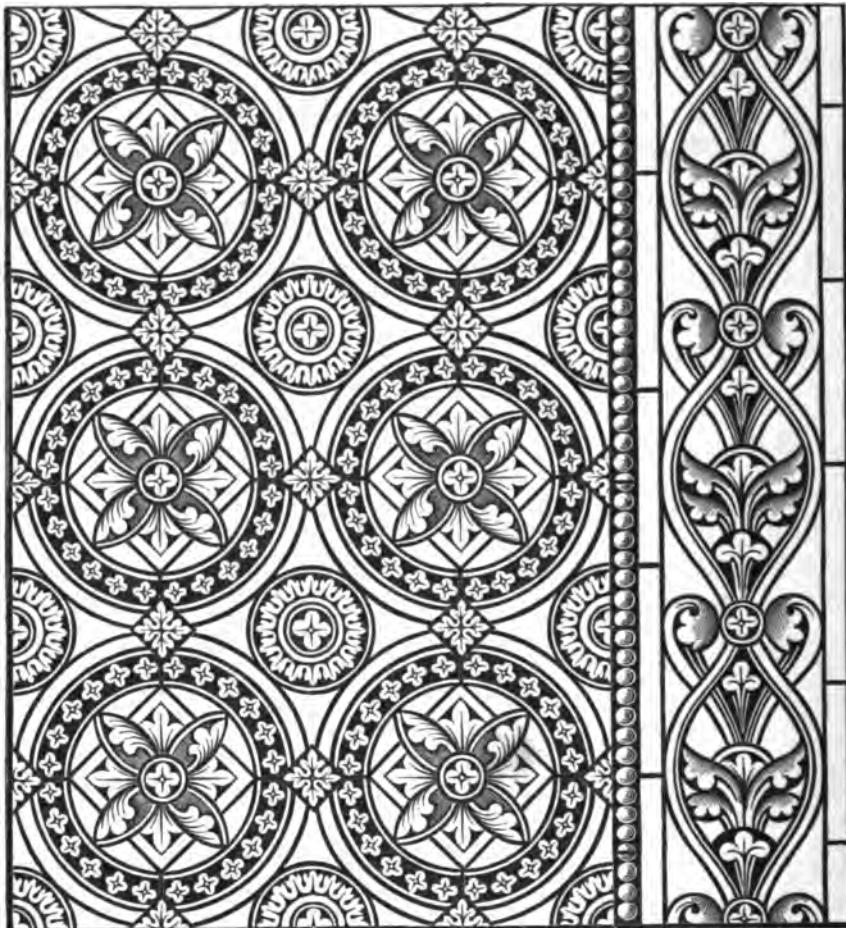
MONG the various characteristics of design applied to stained glass during the thirteenth century, that in which the human figure was altogether excluded, and a rich and sparkling brilliancy was produced by covering the entire windows with florid mosaic patterns within a frame work composed of every conceivable combination of geometrical forms is not the least interesting, or the least useful in supplying hints for compositions applicable to other purposes, and on which other materials may be employed.

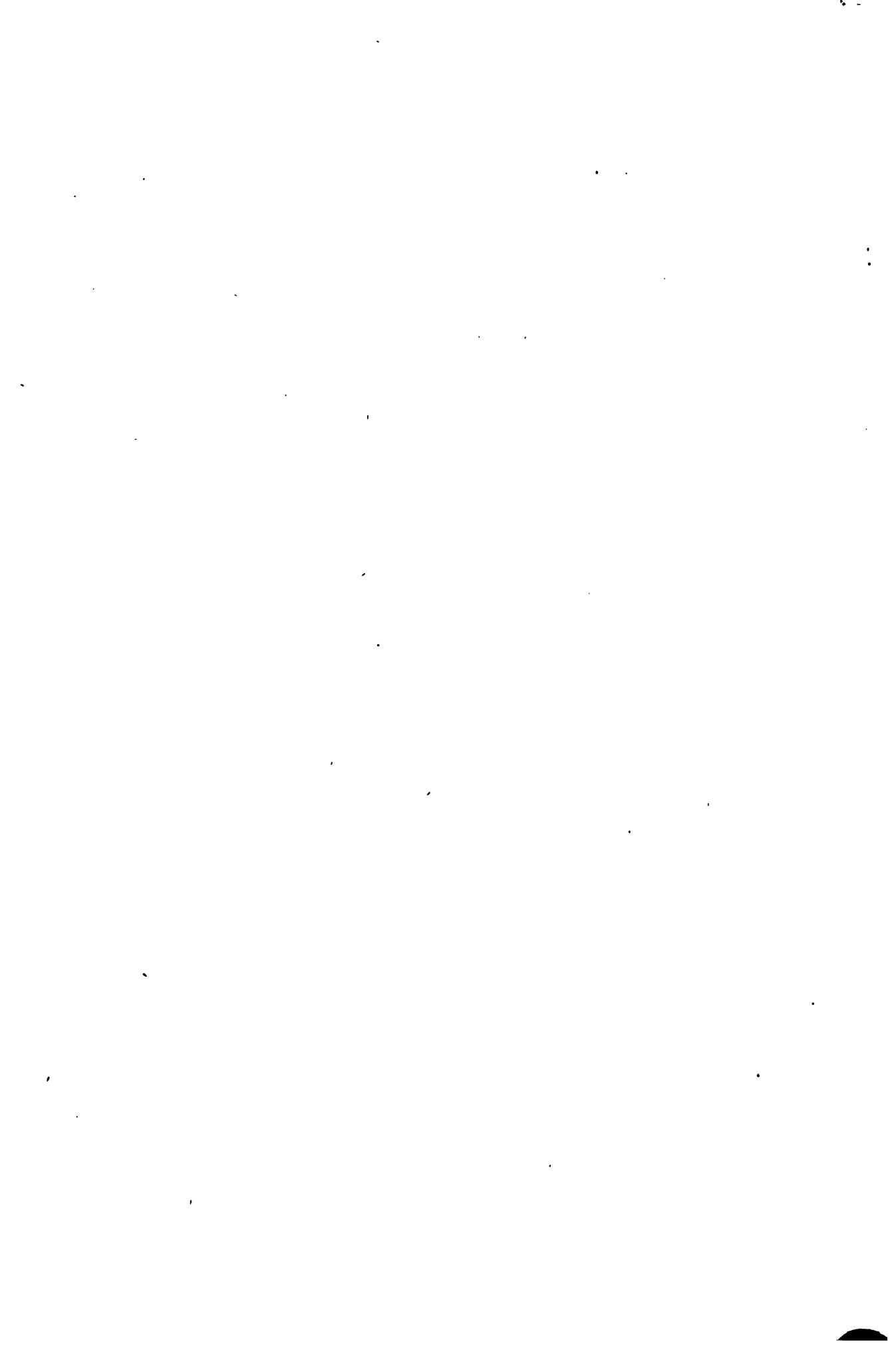
The example forming the subject of our plate is a graceful specimen of that style of treatment. It is from the Cathedral of Soissons in France, and has been admirably rendered by Messrs. Martin and Cahier in their grand work on the stained glass of the thirteenth century.

The wood-cut on the following page is taken from a window of a similar character in the church of St. Remi at Rheims. The colours are as follows. The band on each side the border is red, the second on the inner side being white. That running up the border, with the roses combining them, are white. The branches passing behind these are yellow with a green leaf between them, and resting upon a white one. The four following leaves are purple, and that from which they spring, green.

The spaces between the various circles in the body of the window are all yellow. The smaller ones are white, with the exception of the rose in the centre and the band round it, which are red. The colours of the larger circles are varied alternately. In the one, the outer band and rose in the middle are blue, the square pattern green, and the spaces between the square and circle red, the rest being white. In the other the outer circle is green, the square portions blue, and the intervening spaces red. The large flower in the centre and the band covered with quatrefoils are white. All the roses intersecting the circles are purple.

Our initial letter is taken from a very interesting MS. in the British Museum, (Royal MS. 6 E. IX.) which was written for Robert, King of Naples (third son of Charles II. of Naples, by Maria, daughter of Henry V. King of Hungary) who succeeded in the year 1309 to the throne, in preference to his nephew, Charobert, son of his elder brother, Charles Martel. It consists of a series of latin poems of a theological and political character, written in different sorts of latin verse, and is profusely illustrated with miniatures, representing various allegorical figures, which are of so large a size as sometimes to occupy the entire page. At folio 11 is a portrait of the king himself seated on his throne and regally attired.





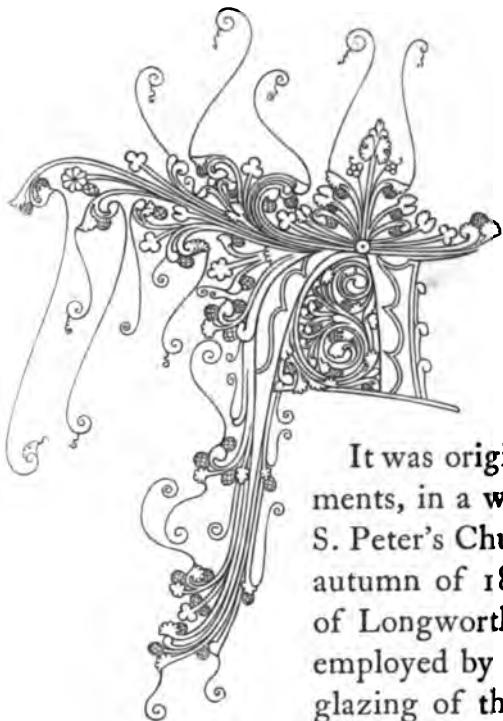




STAINED GLASS,

FOUNDED IN THE CHURCH OF ST. PETER, BRECKFORD.





PAINTED GLASS.

FORMERLY IN THE CHURCH OF S. PETER,
HEREFORD.

FINE example of 14th century glass is here presented, taken from a window now in the south side of the Ladye Chapel, of the Cathedral Church of S. S. Marie and Ethelbert, Hereford.

It was originally, with a large quantity of other fragments, in a window at the east end of the north aisle of S. Peter's Church in that city, and was purchased in the autumn of 1849, by Robert Biddulph Phillipps, Esq. of Longworth, Ledbury, for a small sum, which was employed by the Churchwardens in repairing the plain glazing of the other windows of the Church. The

whole of this ancient glass has been most carefully restored at his expense, reloaded, and the requisite additions made to it by Mr. Nockalls and J. Cottingham the architect to the Cathedral, and has now found a worthy resting place in the beautiful Ladye Chapel. The window as completed, commencing from the fill contains the following subjects; 1. Our Lord bearing the cross; 2. The Crucifixion; 3. The Angel of the Lord appearing to the three Maries at the Sepulchre, and terminating at the head with the Majesty &c. here delineated. Of these subjects, Nos. 1 and 3 are wholly new, though so subdued by artificial means as to anticipate the tone of age, thus rendering the whole in perfect harmony and keeping with the ancient portions.

The design here given is very novel and beautiful: especially the adaptation of the four vesica shaped panels for the evangelistic symbols, an example probably unique. The arrangement of the lower portions of the window consists of a series of three quatrefoil panels, each containing a subject, the figures only being in colour; the ground is a grisaille painted on white glass of a light sea-green tint. The adjoining window, also a restoration of further portions from the same church, is filled with an exceedingly elegant geometric pattern window of grisaille with a slight introduction of colour.





11



Two feet wearing red socks and dark shoes are visible at the bottom of the frame, standing on a light-colored floor.



S T A I N E D G L A S S .

IN THE POSSESSION OF RALPH BERNAL, ESQ. M.P.

EDOMICVS·DAVGRANI·DNS·BOISRIGAVLT·EQVESAVRATQ·CONSILIA
IVS·ET·ORATOR·XPJANISS·REGIS·GILLAR·AD·DN OS·FELVET
IOS·/ARMO·DOMINITY·1535·IAR 23





STAINED GLASS.

IN THE POSSESSION OF RALPH BERNAL, ESQ., M.P.



LIKE most of the glass executed during the earlier part of the sixteenth century, our example displays a truly gorgeous arrangement of brilliant colours, combined with strong contrasts of light and shade, and the most delicate and exquisite finish.

This kind of glass has always been distinguished as "Swiss Glass," and was generally executed at Friburg, and appears to have been confined to the sixteenth century. There is a rather large collection of it at the royal Schloss at Nuremberg. The splendour of the specimens is produced by using "flashed glass" for all the colours; the coloured side being ground out where white or stained yellow is required. The

yellow thus produced is usually of a rich deep golden hue, and its intensity was increased, when required, by the process of double staining, that is, applying the stain twice over. In some examples a variety of tint is produced by fixing pieces of another colour, by means of a flux, to the back of the larger pieces, a process confined to works of this class. Many new tints were also introduced during this period, especially pink and purple, as well as a deep blue of a purple tint, which last was much used in the draperies of later works. The high finish of the pencilling is always marvellous.

This (termed the Cinque Cento style) continued till the end of the sixteenth century, but it attained its greatest perfection between the years 1525 and 1535, a period which has been termed "the golden age of glass painting." Cinque cento paintings executed after that period began gradually to lose their transparency and brilliancy, and to become black and



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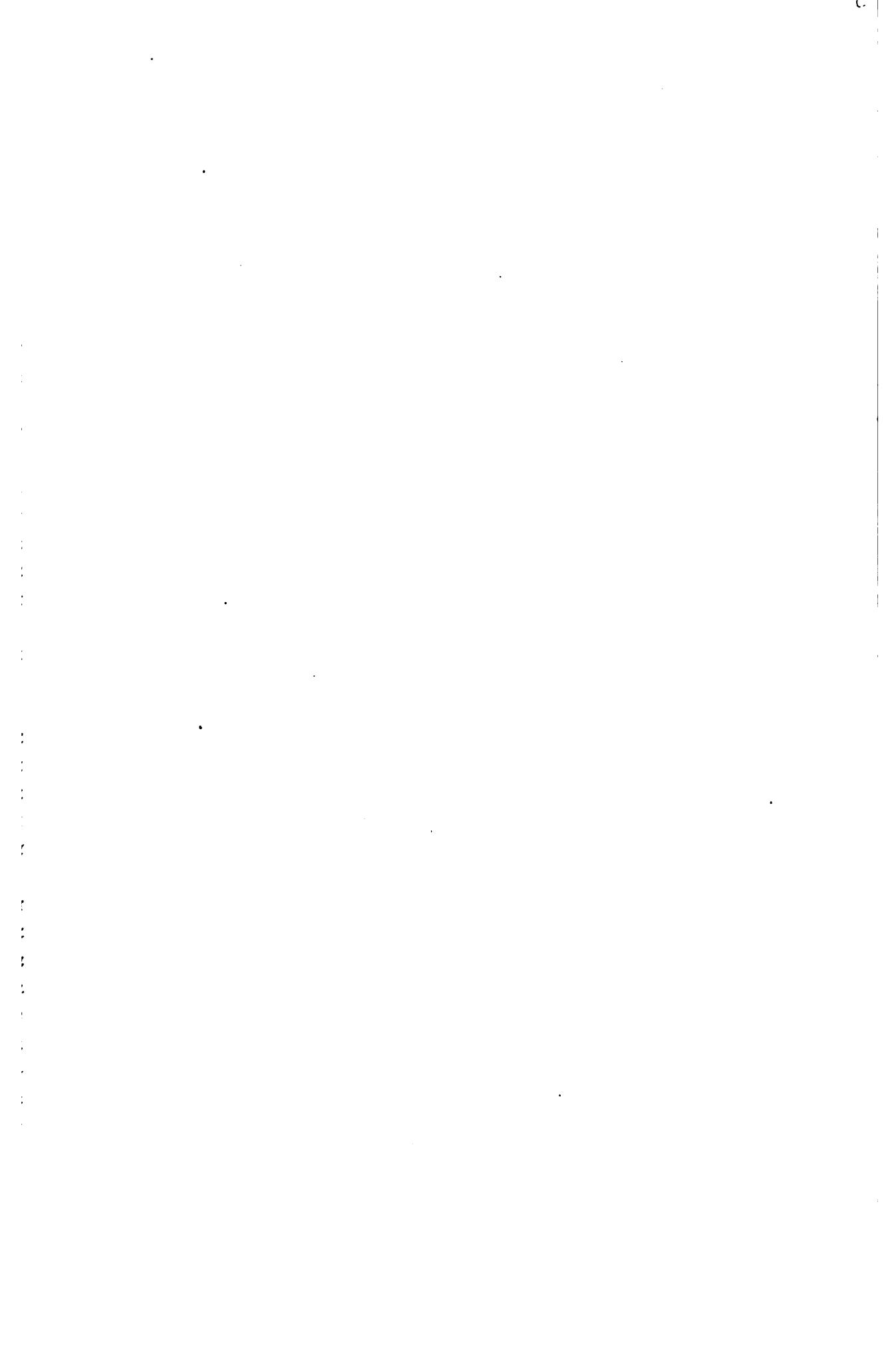
opaque in their colours, from an apparent attempt on the part of the artists to imitate the deep shadows of oil paintings. In richness of design, colour, and composition, the latest cinque cento specimens are quite equal to the earlier ones.

The varied and harmonious colouring of cinque cento glass paintings was frequently increased by taking advantage of the accidental variations of colour found occasionally in the same sheet of glass, so as to make the lighter parts of the glass coincide, as far as possible, with the lights of the picture, and its dark parts with its shadows.

The principal distinction and great cause of superiority of cinque cento glass over that in the earlier styles, is in the extraordinary distinctness and relief of the picture. This is the result partly of well defined outlines, and contrasts of colour, but chiefly by powerful and skilful contrasts of light and shade. Our example may be taken as an instance of an artifice very commonly employed. The picture is represented as seen beneath an archway; the architectural frame-work being painted in rich but comparatively quiet tints, while the figures and heraldry, composed of white, golden, and the brightest ruby glass, are thrust prominently forward by means of a deep blue diapered back-ground. The figures over the arch are made to assist the general effect by being painted on glass of a light blue tint relieved by yellow stains on a portion of the accessories.

The painted glass of this period affords satisfactory evidence of its being susceptible, in connexion with its surrounding architectural embellishments, of the most admirable pictorial effects, without violating any of the principles peculiar to the nature of the material; and that the greatest Masters may delight the world, and immortalize themselves, by producing designs suited to this fascinating medium, which in modern times has been treated too much as an article of mere manufacture.

We have not been able to discover any particulars respecting the original owner of this glass, who, from the inscription on the Panel forming the base, was evidently an envoy from France to the Swiss Cantons. The inscription on the label forming the arch, consists of German words with the exception of the word regum. It is IM ANDREN BVCH REGVM.—AM XVIII. CAPITEL. 1533. This, by supplying the letter S (no doubt covered by the shield) would read, “In the second book of Kings.—Samuel 18th chapter.” In the 18th chapter of the second book of Samuel is contained the narrative of the death of Absalom through Joab’s agency. Why the second book of Kings is alluded to is not so clear.





VENETIAN GOBLETS.

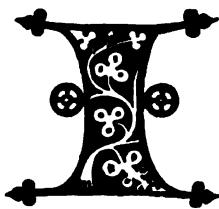
FOR THE AMERICAN MARKET.





VENETIAN GOBLETS.

FROM THE COLLECTION OF FELIX SLADE, ESQ.



N all probability, Venice derived her first knowledge of the manufacture of ornamental glass from her participation in the taking of Constantinople by the Italians, A.D. 1204; and which may have received a fresh impulse from the immigration of Greek Artists into Italy in 1453, on the downfall of the empire of the east.

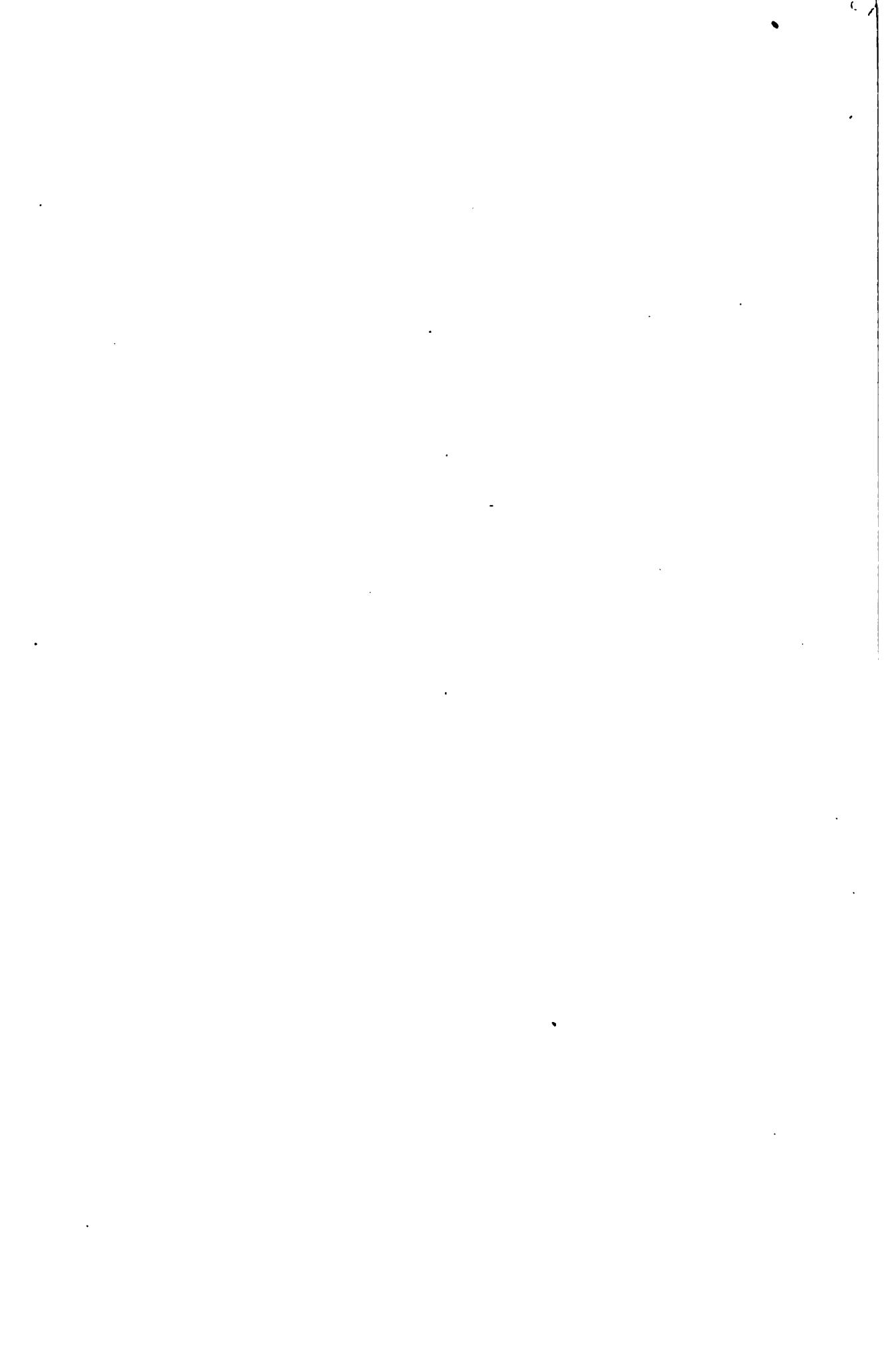
The Venetians now began to revive the ancient processes which had been neglected since the Roman times, and to add some new discoveries of their own.* Among the former were the filigree, consisting of spirally-twisted white and coloured glass (as shewn in our third example). Mille-fiore glass, which consists of a variety of ends of fancy-coloured glass, cut sectionally at right angles with the filigree cone, to form small lozenges, or tablets; and these when placed side by side, and massed together by the transparent glass, have the appearance of an innumerable series of flowers or rosettes.

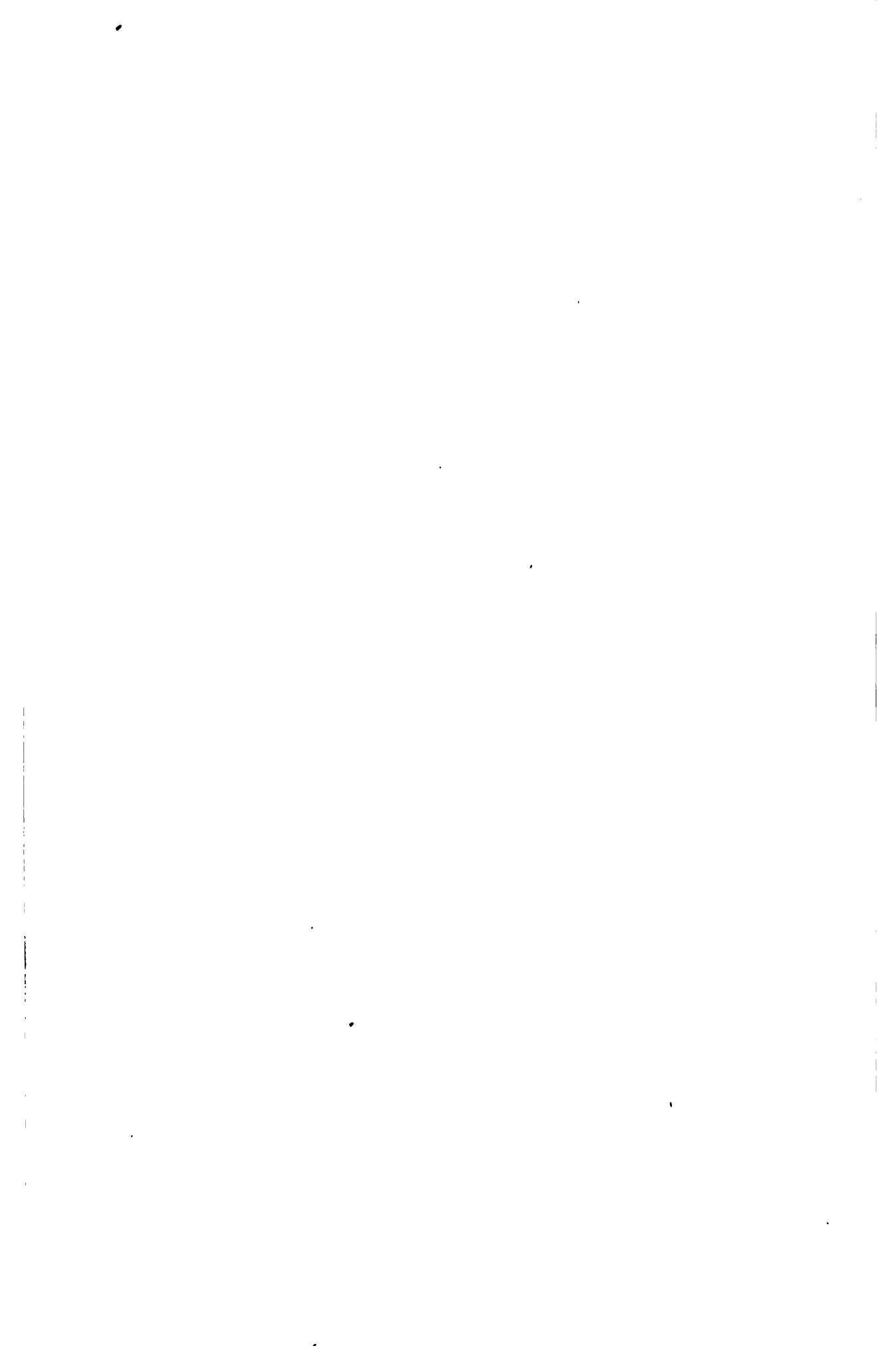
Mosaic glass, as manufactured by the Romans and Venetians, was produced by threads or small canes of variously coloured opaque or transparent glass, of uniform lengths, ranged sectionally together in large masses, or in small quantities, so that the ends shall form grounds, on which are patterns of flowers, arabesques, or any mosaic designs; and these being cut transversely, obtusely, or at right angles, form slabs of any required number or thickness, the same pattern being repeated at every cutting. Schmelze glass is produced by fused lumps of coloured glass, rolled one colour into another, so as to imitate cornelian, jaspers, and other stones. Among their inventions were vitro di trino, a lace-work with intersecting lines of white enamel or transparent glass, forming a series of diamond-shaped sections; the centre of each having an air-bubble of uniform size, executed almost with the precision of engine-lathe turning. Frosted glass, an art considered to have been lost in modern times, till recently revived at the Falcon Glass Works; and the insertion

* For these particulars we are indebted to the very interesting work by Mr. Apsley Pellatt, entitled, "Curiosities of Glass Making."

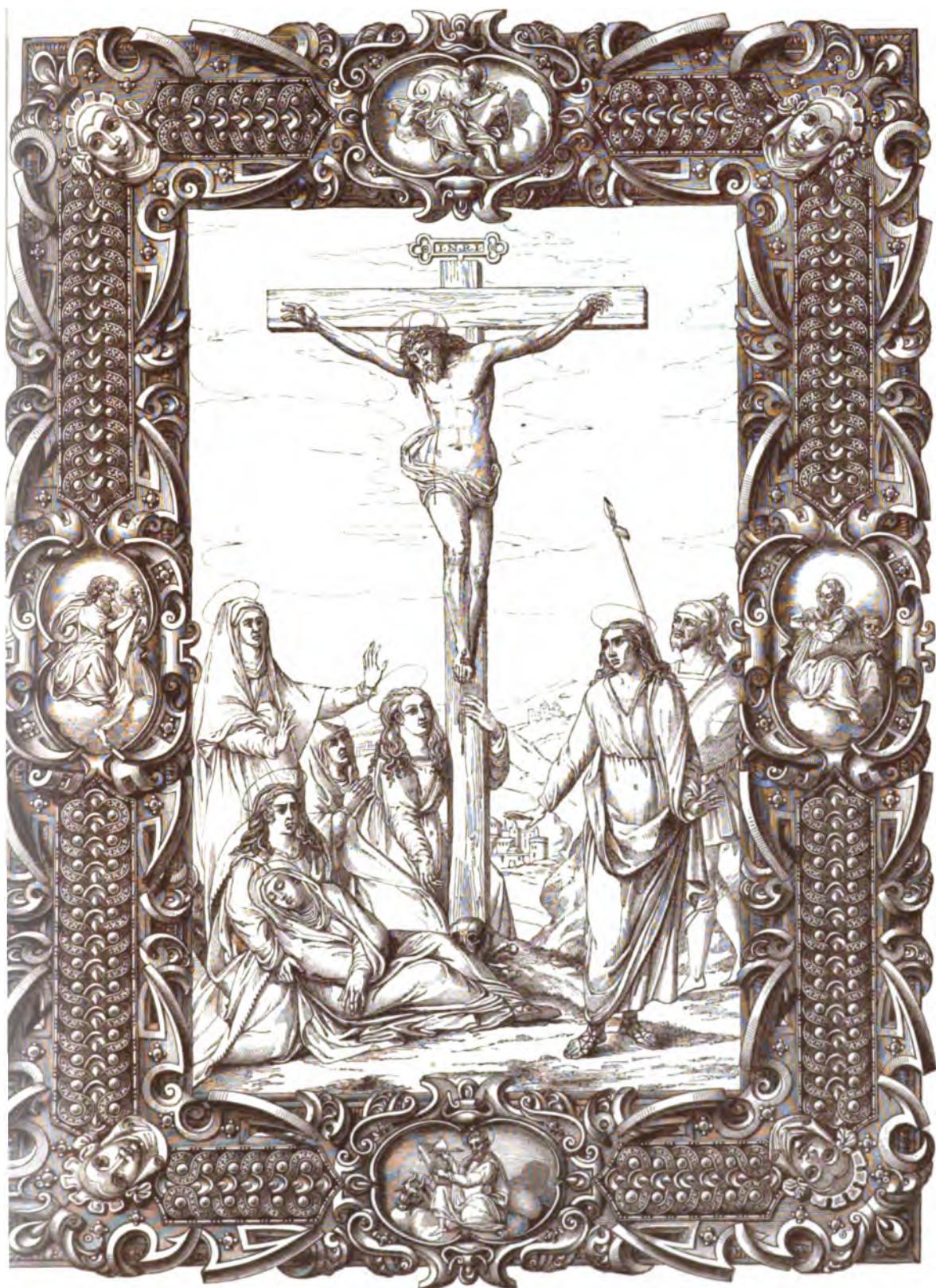
into crystal of exquisitely minute particles of gold, strewed together in regular patterns.

In selecting these specimens from the very choice and valuable collection of Mr. Slade, our chief object has been to choose those remarkable for beauty of form, rather than as exhibiting the curiosities of ancient Venetian glass-making. The scrolls attached to the first, and the cresting to the third, are of blue glass, all the rest is of the usual greenish tone, with the exception of the threads in the filigree bands which are white.

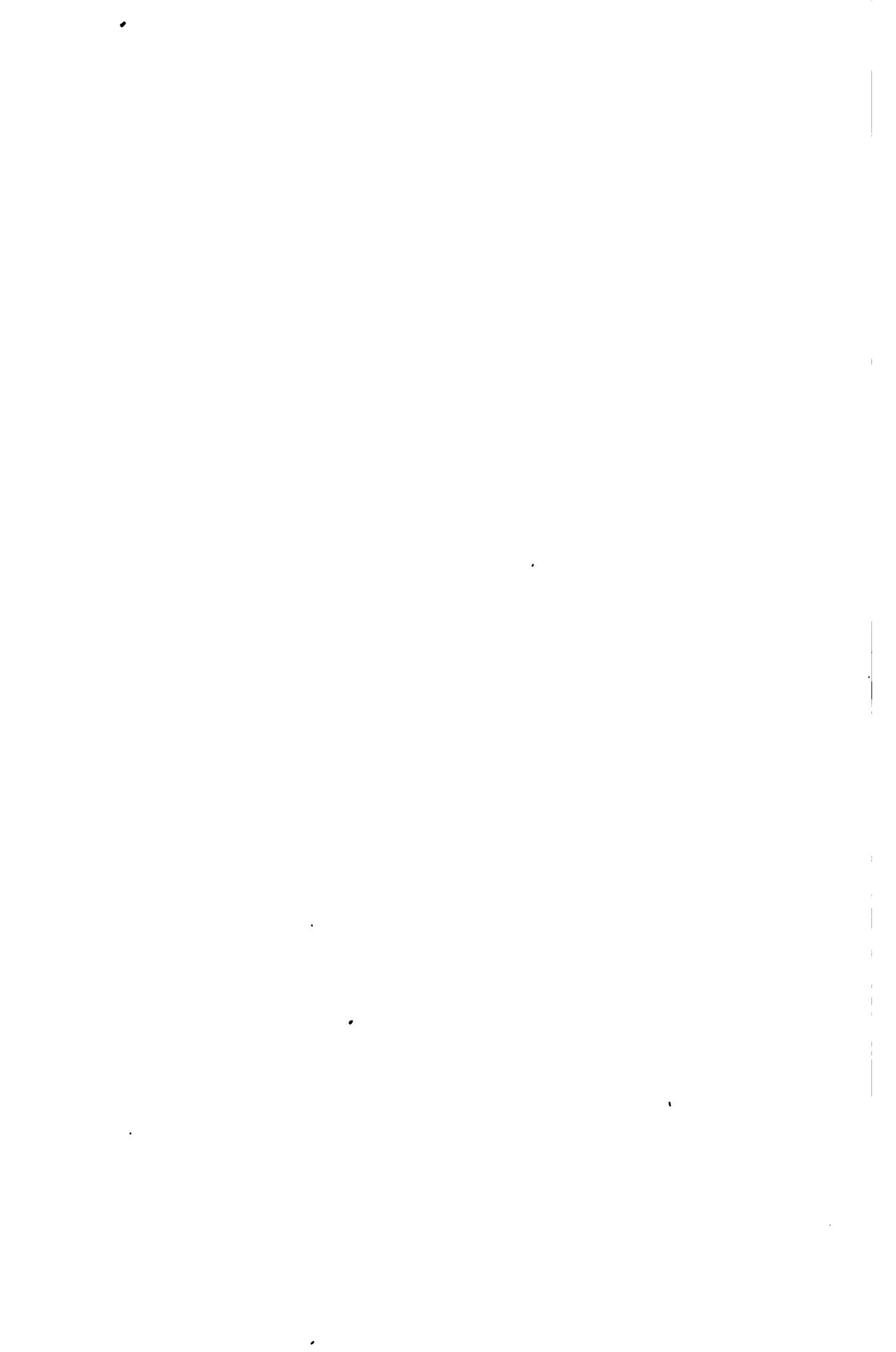




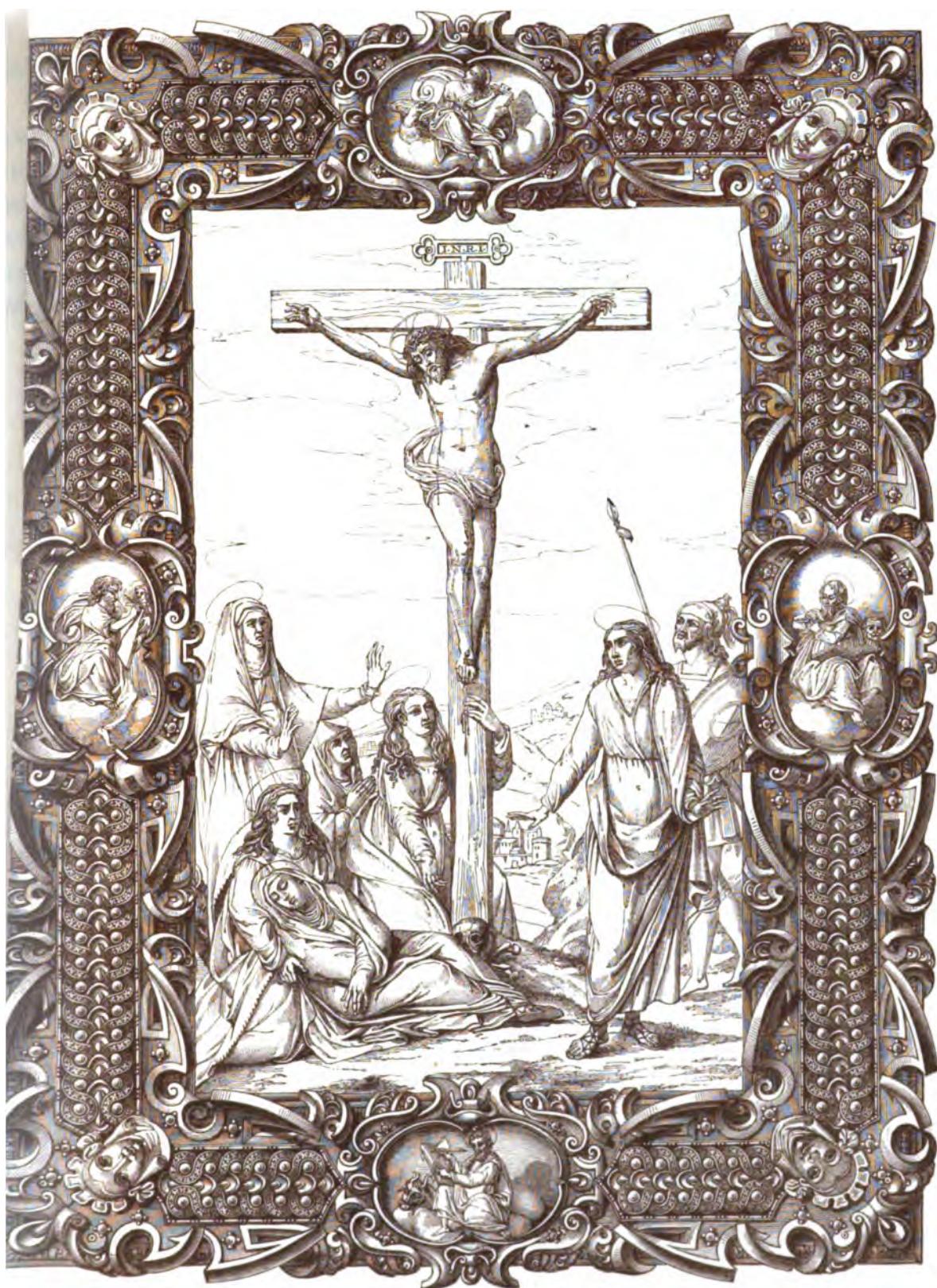
Date about 1580.



FROM AN ILLUMINATED DRAWING, BY JULIO CLOVIO.



Date about 1580.

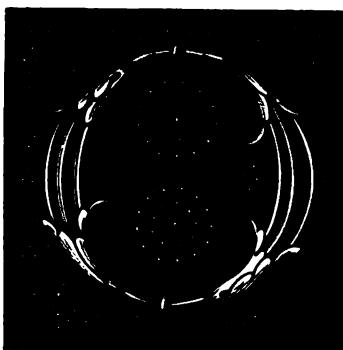


FROM AN ILLUMINATED DRAWING, BY JULIO CLOVIO.



FROM AN ILLUMINATED DRAWING OF THE CRUCIFIXION.

BY GIULIO CLOVIO.



UR plate is taken from a beautiful specimen of the Illuminator's art, now the property of Mr. J. B. White of Brownlow St. Holborn, who purchased it from Mr. Thomas Wilson of Grays' Inn, the eminent solicitor, so well known as a collector of works of art, and as the author of several anonymous publications of great value to connoisseurs; particularly one under the title of "A Descriptive Catalogue of the Prints of Rembrandt, by an Amateur." Mr. Wilson bought it at a sale in 1825, by the late Mr. Christie, of "a highly valuable and extremely curious collection of illuminated miniature paintings, of the greatest beauty and exquisite finishing, taken from the choral books of the papal Chapel in the Vatican, during the French Revolution; and subsequently collected and brought to this country by the Abbate Celotti."

How far the fingers of the learned Abbate were morally tainted by the first misappropriation of these beautiful drawings, we have no means of determining; but as he held an office in the Vatican prior to the Revolution, he has laboured under the suspicion of taking advantage of the confusion arising from that event, to cull from that celebrated library some of its choicest gems, which would scarcely have been selected with so much judgment by uncivilized soldiers, even if they had not entirely escaped their notice.

Mr. Christie's Catalogue (with some very interesting prefatory remarks) was prepared by the late Wm. Young Ottley, Esq., the keeper of the prints in the British Museum, whose extensive acquaintance with early art, particularly of the Italian school, gives the highest value to his opinions.

Mr. Ottley states that this drawing, with three others sold at the same time, were made for Gregory XIII. (who was made Pope in 1572, and died in 1593) by the celebrated Giulio Clovio, and, he had no doubt, they had appertained to the book mentioned by Baglione in 1642, in his life of that eminent artist, as being then preserved in the Sacristy of the Pontifical Chapel.

The intelligence with which the figures are drawn, and the general character of the execution sufficiently identifying the master.

Vasari makes no mention of this celebrated miniature painter in his first Edition of “the Lives of the Painters” printed in 1550; but, in his augmented work, published in 1568, he has given his life; at the end of which he tells us, that “although Don Giulio was then very old (he was born in 1498 and died in 1578) and was chiefly occupied in preparing himself for another world; still he continued to practise his art, and had always some work in hand,” &c. These drawings must therefore have been made at least five years after Vasari’s account terminates.

The only purpose we propose in our engraving is to exhibit the design and general character of this elegant example of a Master, whose works are so rarely met with. To attempt to give a satisfactory imitation of the colouring of Giulio Clovio, unless in a publication of much higher price than the present, would be vain, and the tints of the figures are too varied to admit even of a satisfactory description of them. We may, however, convey some idea of the richness of the frame-work by which they are surrounded, which is as remarkable for its graceful combination of architectural forms and details, as for the elaborate delicacy of its finish.

The evangelists (who are accompanied by their symbols) are clothed in draperies in which the richest colours are skilfully varied, and relieved by gold back-grounds. The upper and lower ones being surrounded by scrolls in which carmine is the prevailing colour, separated from the gold by bands of green. While those on the sides are of a bright green with bands of red, the returns of the scrolls being of pink and blue. The masks at the angles are enclosed in a green drapery with a purple lining, and have an outer head-dress of orange colour. The bands of the fret-work in the panels running between the masks and the frames surrounding the apostles are of ultramarine, the leaves between them of orange colour, and the little balls in the centre of gold. The outer frame-work to the whole is of a rich brown, heightened with gold. The flat spaces being relieved by pearls fastened by gold studs. The drawing is thirteen inches and a half high, by ten inches wide.





LATE, THE BEGINNING OF THE 16TH CENTURY.



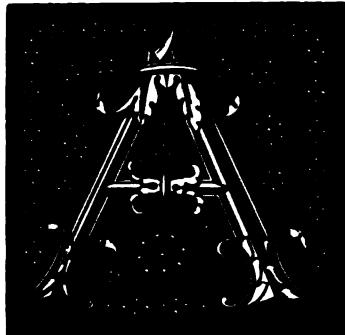
A FRAGMENT OF AN ILLUMINATED BORDER,

IN THE POSSESSION OF WILLIAM PHILIP SAITER ESQ.



A FRAGMENT OF AN ILLUMINATED BORDER

IN THE POSSESSION OF WILLIAM PHILIP SALTER, ESQ.



MONG the miseries and losses inflicted on countries unfortunate enough to become theatres of war, the extensive destruction of works of art, and other monuments calculated to show the progress of, or to promote civilization, cannot be considered among the least important, or the least enduring in their consequences. The splendid collection of fragments of Illuminated drawings formed in Italy by the late William Young Ottley, Esq.

(the keeper of the prints in the British Museum), after the evacuation of that country by the French troops, is a striking instance of the wantonness with which ignorant soldiery will destroy the most precious relics for the most paltry considerations. In that most interesting series, single letters on a large scale containing within their different forms pictorial representations in the finest style of art, portions of borders, and other decorative features had been cut out of books too bulky to be portable, and then sold for sums totally inadequate to their value.

A magnificent volume must evidently have suffered from being deprived of the fragment from which our plate is taken. It is in the highest style of Italian art during its best time, both in point of design, and also of execution. The foliage is formed of gold, shaded with brown, with the most miraculous delicacy and elaboration. The circles represent pearls; and the ground is picked in with ultramarine and carmine, according to the tints in the engraving—the darker ones representing the blue, and the lighter the red. The cattle, landscape, &c. are in their natural colours.

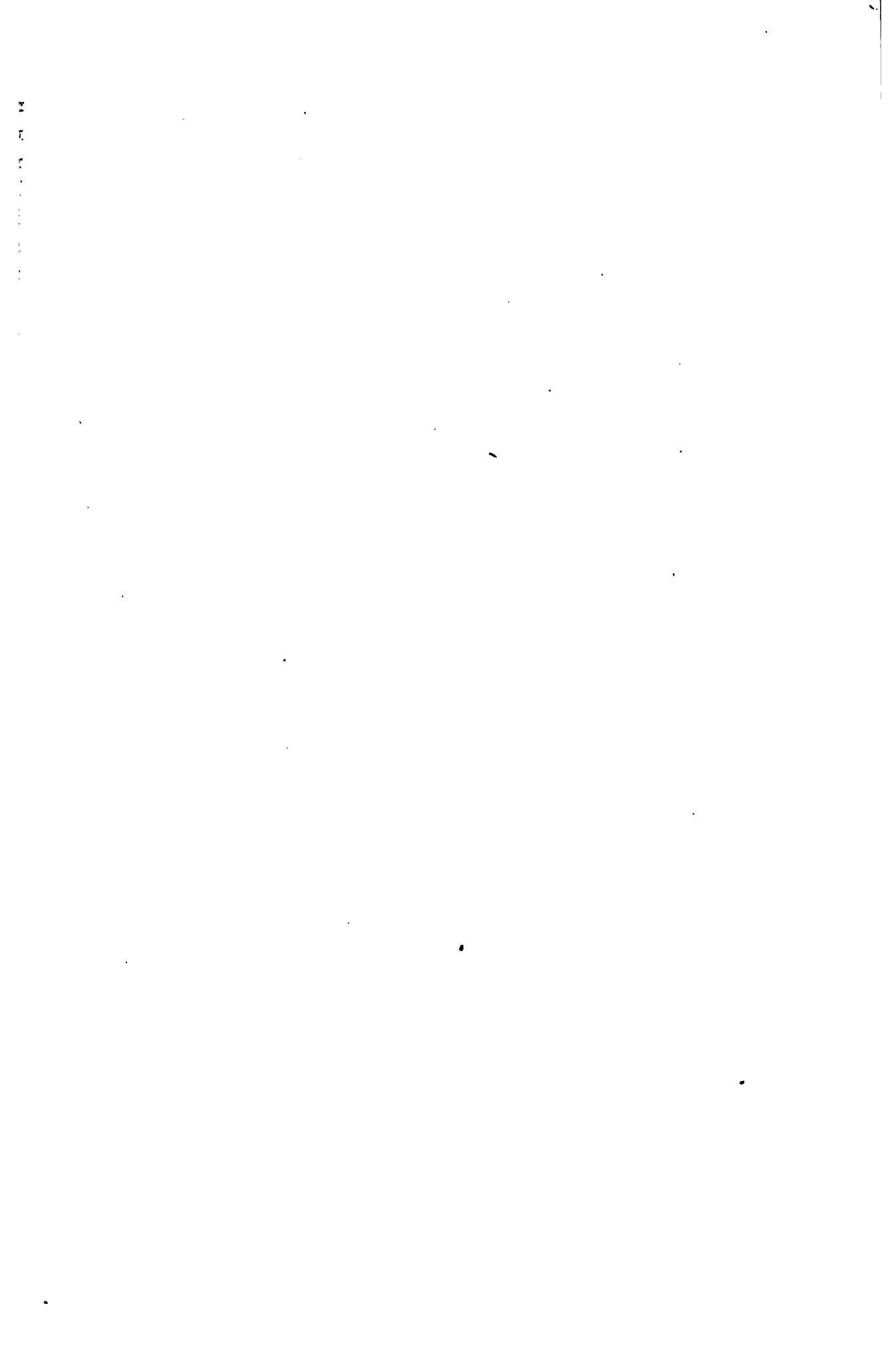
This drawing with some others, was purchased by Mr. Salter while pursuing his studies in Italy as a painter, from a dealer, for a few shillings.

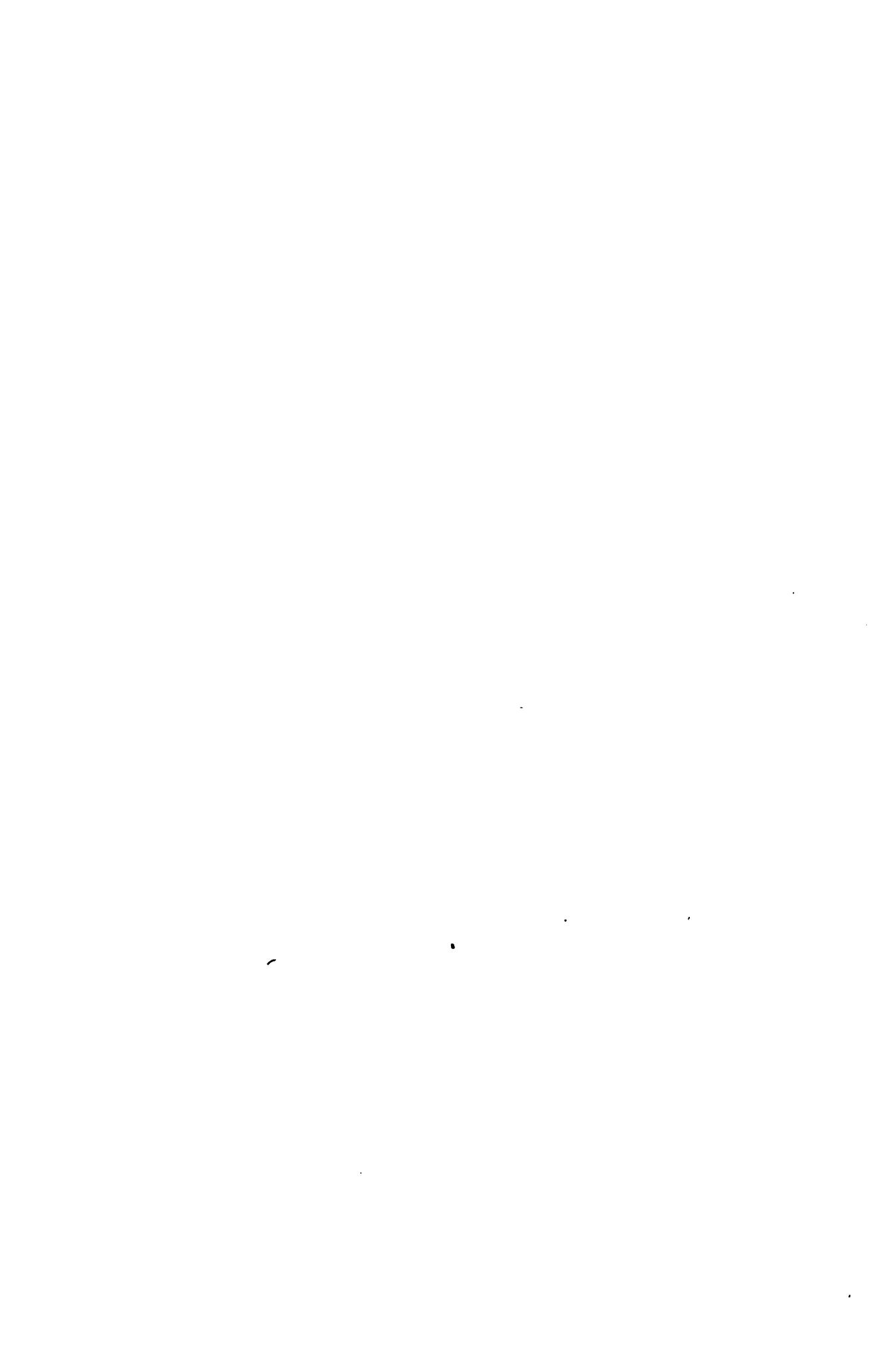
The initial letter at the head of this article is taken from the same book as the one with which we commenced our description of the Cup designed by Holbein for Jane Seymour.

This superb volume formerly belonged to the Prince de Soubise. It afterwards passed successively through the hands of the Count de Macarthy, Mr. Hibbert, and Mr. Hanrott, from the last of whom it was

purchased, by The Right Hon. Thomas Grenville, who bequeathed it to the British Museum. It is in the original velvet binding, with silver nielli, and knobs on the cover. The nielli represent a fine portrait of Ludovico il Moro, and the badges of the family of Sforza. The volume is beautifully printed on vellum of the finest quality, and is ornamented with thirty-four illuminated initials of the most exquisite finish.* The first leaf of the text has a magnificently illuminated border round it, exhibiting a splendid specimen of the talents of Jerome Veronese (Giovanni da i Libri). It contains beautiful miniature portraits of Francisco Sforza, Cardinal Sforza, and Ludovico Maria Sforza, surnamed Il Moro. The remaining ornaments consist of the arms and devices of the Sforza family, and in groups of children in the best style of the Venetian School. One group being occupied at the game of "Buck, Buck, how many fingers do I hold up," and the other in a sport so graphically described in the old Comedy of "Gammer Gurton's Needle."

* In the "Illuminated Ornaments of the Middle Ages," by the author of the present work, will be found carefully coloured copies of three of these beautiful letters and a portion of the border, including the portrait of Cardinal Sforza.





DAMÆ, 1980.



C O B R O I D E R Y.

From a picture by Carlo Crevello.



EMBROIDERY.

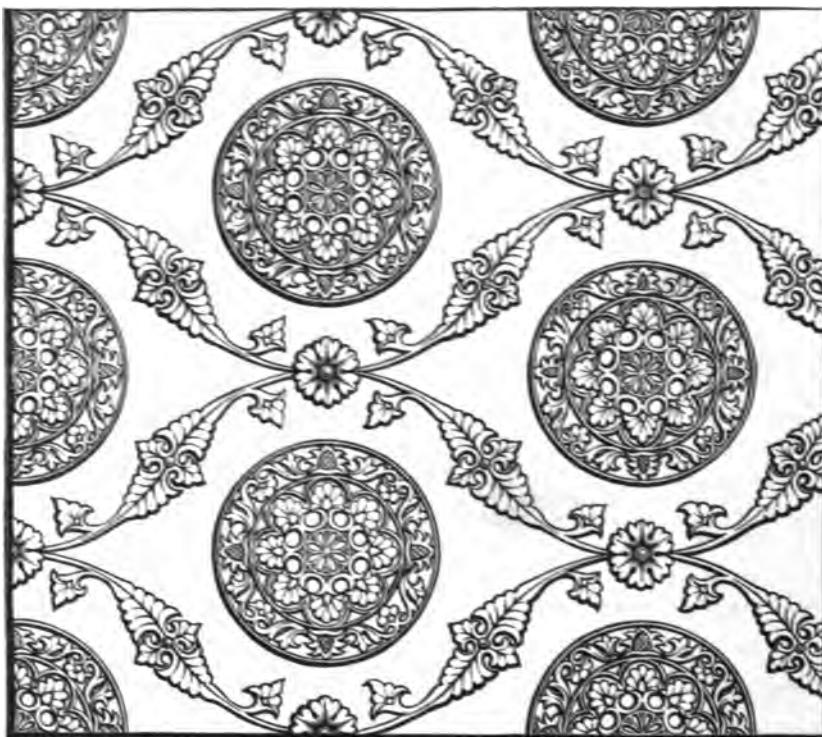
FROM A PICTURE BY CARLO CREVELLI IN THE POSSESSION OF
LORD WARD.



UR present subject is taken from a very interesting picture by Crevelli now in the possession of Lord Ward. It was obtained out of the Brera Gallery by Signor Fidanza, and passed from him into the collection of the Marquis de Gugelmi, at Rome, from whence it was purchased by Mr. Coningham, and sold by him last year at Messrs. Christie and Manson's. The following description of it is taken from their catalogue of the sale "The infant Christ on the lap of the Virgin, who is habited in a rich dress, presenting the keys to St. Peter, who kneels at his side, and surrounded by St. Ambrose, St. Francis, and other Saints; behind the Virgin is a drapery suspended with a festoon of fruits above, and rich Architecture on each side, with an Angel seated on each wing of a pediment. The papal Tiara lies at the feet of the infant; beneath is inscribed, 'Opus Carlo Crevelli Veneri.'"

This extraordinary example of early Italian painting, forms quite a treasury of ornamental art. The architecture, the dress of the Virgin, the tiara, the vestments of the Bishops, the croziers,—in fact, every portion is covered with the most delicate detail, drawn with the greatest care, and wrought up to the highest point of finished elaboration. The various heads are characterised by the most intense devotional feeling, and great individuality of character. These are so strongly marked that it seems evident the picture was intended to be viewed at a considerable distance. Our plate is taken from the cope of one of the Saints, who is attired as a Bishop; Gold and silver are in all cases employed in this picture where the articles represented are composed of those metals. This gives it a rich and gorgeous, though more of a decorative character, than is consistent with the highest style of art.

The accompanying wood-cut is taken from a wonderfully elaborate and highly finished picture in the possession of Lord Ward, attributed to Van Eyk, but more probably the work of his pupil Hugues Vander Goes. It represents the Elevation of the Host, and the pattern here engraved is diapered in gold on a crimson ground, and forms the ante-pendium, or frontal of the Altar.







DATE. 1515.





EMBROIDERY.

FROM A PALL BELONGING TO THE IRONMONGERS' COMPANY.



CIVIC splendour during the middle ages was not confined to the pomps and vanities, the luxuries and follies of this life, but followed the wealthy citizen, even to "that bourn from which no traveller returns."

None of the duties incumbent on the brethren of the Guilds were more regularly observed than those which respected the funerals of deceased members; such observances seem to have been at the foundation of these societies, and as they originated in the rites of the Roman Church, they partook largely of its ceremonial character. State Palls, or as they were then called Herse-cloths, were kept by all the principal fraternities for the purpose of doing honour to their departed Brethren. Several of these have been preserved, and though somewhat faded, are objects of considerable beauty and elegance.

It was a custom previous to the reformation, and for some considerable time after that event, for the members of the City Companies to attend the Funerals of their deceased brethren. The corpse of the defunct member was conveyed to the hall, from whence the brotherhood proceeded in solemn procession to the place of interment. Each of the City Companies had its mortuary Priest, who was habited in a vestment of cloth of gold, and the state Pall formed (at least during the dominance of the Roman Church) a necessary adjunct to this gorgeous ceremonial.

We find from the records of the City Companies that they generally possessed two or more "Herse Cloths" or funeral Palls of different fabrics which were used according to the degree of opulence and respectability of the deceased member.

The use of the public Halls was also granted to strangers for funeral purposes at a prescribed rate. In the court book of the Ironmongers' Company for 1672 is the following entry, "notice being taken that since the rebuilding of severall Halls in London there hath not been many funeralls out of this, by reason of the 30d. extraordinary charge layed thereon since the fire; It is therefore ordered that from this tyme each funerall shall only pay 50d. among the officers for their attendance and the Master and Wardens to be invited to each funerall."

A further order respecting funerals appears in the minutes of April 1678, which directs "that in future 4*od.* shalbe taken for all funeralls of Strangers out of the Hall and of all Freemen half that sume, that are members of this company, which is to be distributed amongst the Comp' officers as followeth, unto the Clerk 1*od.*, the upper Beadle and his Wife 1*od.*, to the Carnon 5*d.*, and if he be desired to attend 1*od.*, which is 5 over and above the 4*od.* To the Butler, Porter and under Beadle 5*d.* each of them. The Master Wardens & Clerk to have the same service as the rest of the guests have, and their successors after them."

In the inventory of the goods of the Ironmongers' Company in 1556, is described :

- " A shuet of vestemets of Clothe of Gold."
- " A herse cloth of Clothe of gold in a box"
- " Another of black worstet wth a wyght cros of brygges fatten"
- " A supar altar of Stone."

And in the Ironmongers' book it is stated under the date of 1531, that " Mr. John Guyva gave a herse-cloth richly embroydered." The inscription still remaining on the Pall itself, which is much defaced, appears to read as follows: t . . . of John Gyua. late. Iremongr. of. London and Eliabeth. hys. wyffe. wythe whos. good. thys Cloth. was made iij. ij. (1515).

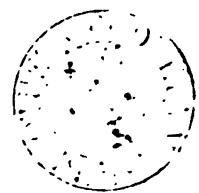
Our engraving is copied from the top of the Pall, which is made of rich crimson embossed velvet embroidered with gold. The head, foot, and sides are now formed of black velvet, on which a portion of the old embroideries have been sewn, the rest having most probably been destroyed on account of their worn and dilapidated condition.

For the above particulars we are indebted to the kindness of John Nicholls, Esq. a member of the court of the Ironmongers' Company.

Book, the XXth Century.



A Pulpit Hanging.



FROM A PULPIT HANGING

BELONGING TO ST. MARY'S CHURCH, OXFORD.



THE subject of our Plate is taken from a portion of a very rich and elegant Pulpit Hanging belonging to St. Mary's Church, Oxford. It is formed of raised velvet, on a ground of cloth of gold. The various details are made more distinct by being surrounded by a narrow braiding. We have been unable to get any precise information respecting its date, but it is most probably about the end of the sixteenth century.

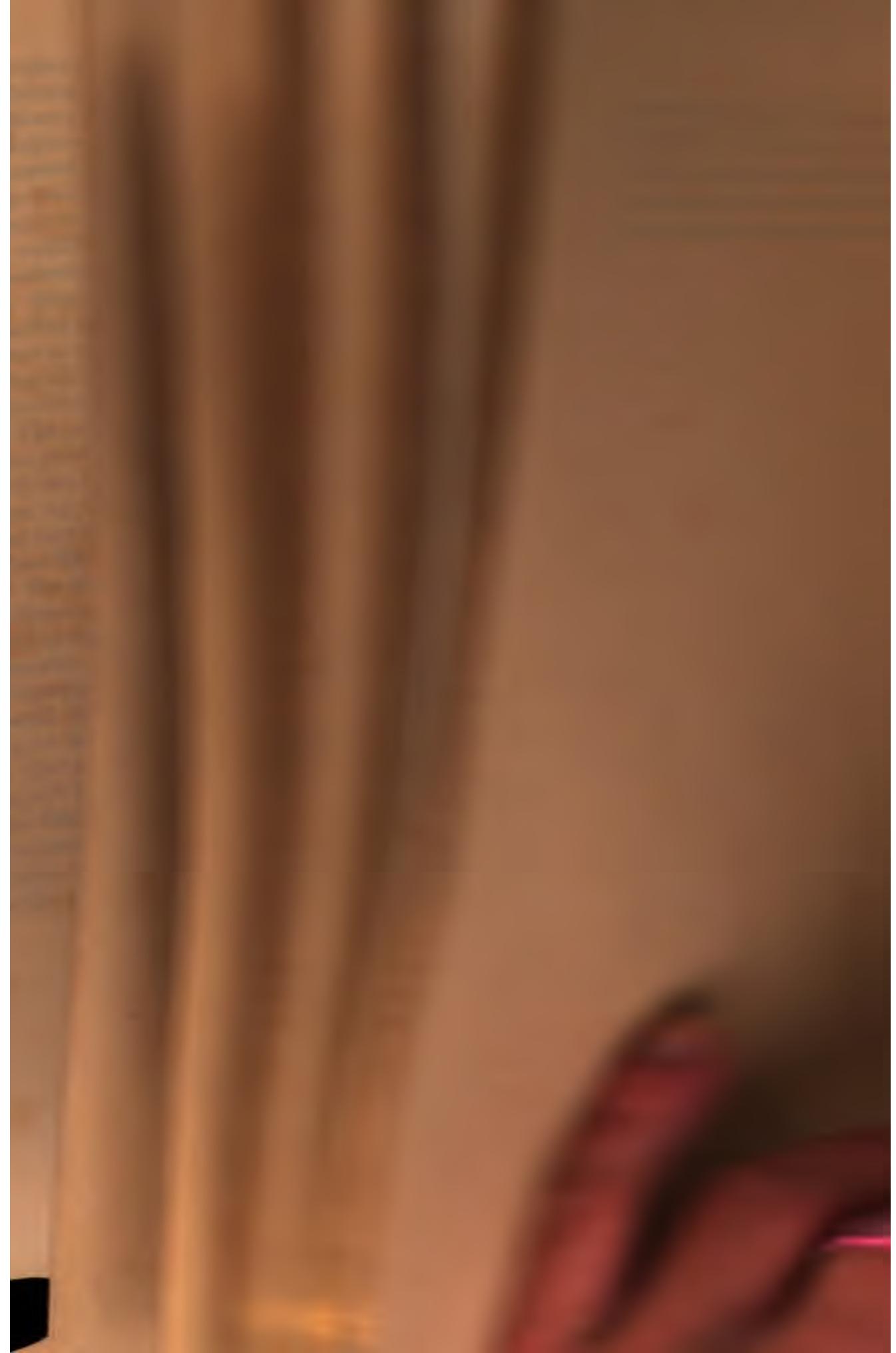
The wood-cut below represents a very fine specimen of embroidery



of the sixteenth century, at Hardwicke Hall, Derbyshire, one of the seats of the Duke of Devonshire. The ground is formed of yellow silk, the outline crimson, and the branches, flowers, and fruits of gold thread; a variety being given by some portions of the ornament being worked in a more open manner, and arranged in the form of scales.







DATE 1654





EMBROIDERY.

FROM A PICTURE OF QUEEN MARY BELONGING TO THE SOCIETY OF
ANTIQUARIES OF LONDON.



OW many exquisite designs applicable to other purposes may be gleaned from early portraits, must be evident to all who have paid attention to the subject, and have noticed the architectural symmetry and style given to all the articles of dress, and the careful elaboration bestowed on all the details of their pictures, by the painters of former times.

We think our present example may be taken as an illustration of that particular fact. The general frame-work of the design might

be applied to a plaster ceiling, to wood-panelling, to a carpet, an inlaid floor, and to many other purposes, with as much, if not more, propriety, than to a lady's petticoat.

It is taken from a very fine portrait three-quarter length, of Queen Mary, now in the possession of the Society of Antiquaries of London, and said to have been formerly in Kensington Palace. At the lower corner on the right of the figure is the Monogram of Lucas de Heere, with the date 1554. Its dimensions are 3 ft. 6 in., by 2 ft. 7 $\frac{1}{2}$ in.

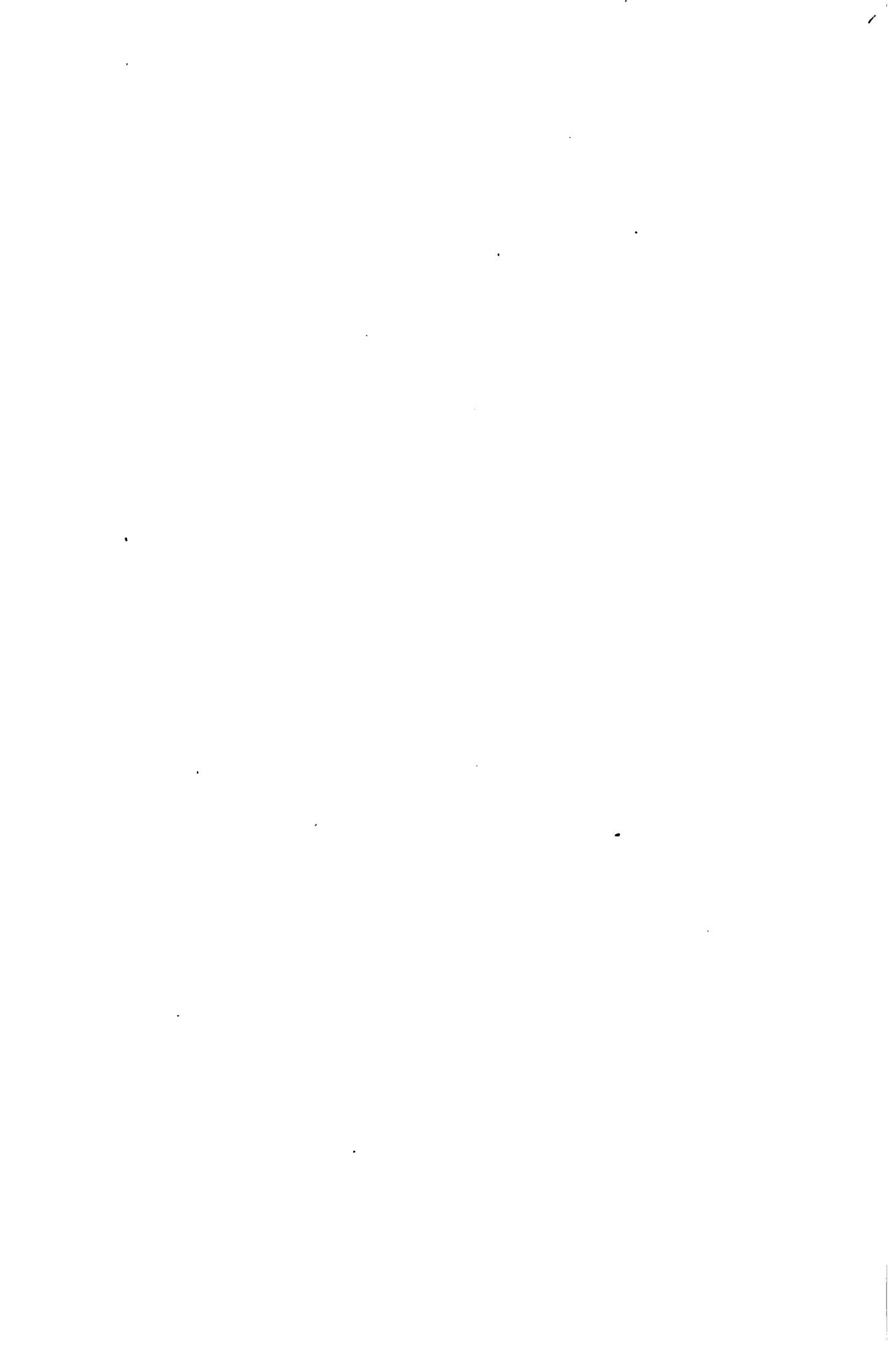
In "Bryan's Biographical and critical Dictionary of Painters and Engravers," it is stated that Lucas de Heere was born at Ghent, in 1534. He visited England in the reign of Queen Elizabeth, but it is not known in what year. Several of his portraits of the Queen and nobility are mentioned in "The anecdotes of painting by Horace Walpole." In a note to the new edition of that work recently published by Bohn, the learned editor, Mr. Stanley, states that "Lucas de Heere must have visited England before the reign of Elizabeth, as there is a beautifully executed portrait of her sister Mary by him. It is in the possession of the Rev. Heneage

Finch." The picture from which our engraving is taken offers a confirmation, if any were needed, of that fact. He must have been in England at a very early period of his career, as he was only 20 years of age when it was painted.

In this Portrait, Mary is more richly attired than in any other representation of her we recollect to have met with ; but as it was taken during the year of her marriage, that circumstance may account for a display of jewellery, embroidery, velvets, and furs, more calculated to remind us of the gorgeously fantastic representations of her sister Elizabeth, than the usually sober style of that gloomy looking Queen.

On her head she wears a French hood of black and white velvet, surmounted by a band composed of a double row of pearls divided at intervals by rich chasings inlaid with black enamel and reaching down to the ears. Her necklace is of a similar pattern, having attached to it a large square jewel, in the production of which the Goldsmith seems to have exercised his greatest skill on his most costly materials. It exhibits a graceful combination of figures and scrolls formed of precious stones, and the various coloured enamels, terminating in a large pendant pearl. The Gown is made of cloth of gold richly embroidered, having the long waist, tight sleeves down to the elbows, and large stuffed appendages from thence to the wrists, common to that period. This last feature is highly elaborate, being one mass of enrichment of the most costly kind. It is diapered with a very elegant design, formed of silk braiding, pearls, and other jewels, and puffings of white velvet embroidered with gold. To give effect and variety to this glittering mass, over-sleeves of fur are suspended from above the elbows, and reach nearly to the bottom of the picture ; thus giving the advantage of a dark back-ground to these sparkling materials, besides relieving the eye by the simplicity of its texture. The Gown dividing at the waist (round which is a jewelled girdle, supporting, by a filken cord, a large circular ornament with a cross in its centre), displays the Petticoat from which our plate is taken. The materials are yellow braidings on a rich brown ground, apparently of Silk. All the circles represent pearls.

Our Letter is taken from a drawing in the possession of Mr. Pickering, probably by Le Petit Bernard, who designed articles of Jewellery and ornament for Diana of Poictiers, and a well known set of Scripture Cuts, printed at Lyons 1577.





Nos 1 & 3. FROM THE COLLECTION OF MONS^{ME} MARTINEG, AT WURTSBOURG. (BAVARIA)

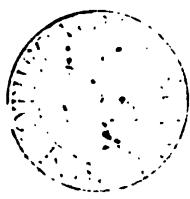
N^o 2. FROM THE COLLECTION IN THE LOUVRE, PARIS.

ALL OF THE XVI CENTURY.

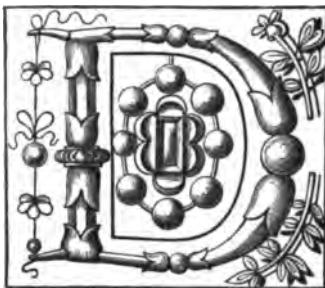
P U R S E S .

3.
2.
1.





GIPCIERES, OR PURSES.



URING the middle ages, Purses (or as they were usually termed Gipcieres) of various kinds, and made of various materials, according to the rank or occupation of the wearers, were in general use. The ordinary kinds were of leather, and the more costly of silk, embroidery, and other rich materials. They were usually suspended from a narrow girdle round the waist, and are frequently found in Monumental Effigies of male figures with the Anelace, or short sword passed through them—a rather significant hint to the would-be “Cut-purses” of those times.

Chaucer in describing the Franklein, says :

“ An Anelace and a Gipciere all of Silk
Heng at his Gidel.”

And in Nichols’s Progresses we have “ a Book of Accounts and a Purse such as Factors do carry with them when they go to receive money.”

Our specimens would all appear to have been made for ladies, and intended to answer the purpose of modern Reticules, rather than as mere receptacles for money. Our first and third examples are from the collection of Mons. Martinego at Wurzburg, Bavaria, and have been copied from a periodical work published in Paris by Messrs. Firmin Didot, frères, entitled “ Monumens Anciens et Modernes, Vues Generales et Particulières, Plans, Coupes, Details &c.,” the various papers to which are contributed by many of the most celebrated Antiquaries in France. Each example consists of a series of small bags arranged with considerable taste, so as to form very graceful outlines, as well as rich combinations of folds. The materials employed on the Purses are yellow silk with white braids. The strings by which they are closed being yellow, with knobs of gold thread in the centres of the roses with which they terminate.

The specimen in the middle of our Plate is taken from an example now existing in the collection at the Louvre, in Paris. The metal framework of the bag is of silver, the bag itself of crimson velvet, and the tassels and braiding of gold.





EWER.

Of the time of Henry II. of France.





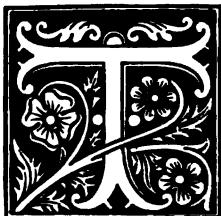
EWER.

Of the time of Henry II. of France.



E W E R.

OF THE TIME OF HENRY II. OF FRANCE, IN THE POSSESSION OF
HOLLINGWORTH MAGNIAC, ESQ.



HE researches of some of the most distinguished antiquaries of France have failed of producing any satisfactory evidence respecting the origin of this very beautiful class of fictile ware.

Not more than about forty specimens are known to exist at the present time, and as they were mostly, if not all, made for Henry II. the name of that monarch has been given to distinguish this from other kinds of pottery, in the absence of any precise knowledge of the artist by whom it was first used.

The example here shown may throw some light upon the matter, as it offers presumptive evidence, at least, in favour of a member of a family to whom we are indebted for the skilful application of a similar material, and who for several generations enjoyed a monopoly in its employment.

It is known that the Della Robbias were in the habit of marking their productions with the initials of their Christian, rather than their surnames, as less likely to create confusion in identifying the works of its various members.

Between the interlaced pattern covering the bowl of the ewer, the letter G is repeated; and as Girolomo Della Robbia (the last of that distinguished family) was invited to France by Francis I. where he remained till his death, about the year 1553, and executed during that interval many works for him, particularly at the Chateau de Madrid; there is every reason to suppose that he was employed on, if he did not originate this particular ware, and the present specimen may fairly be presumed to be a work of his hands. At all events, the pure Italian taste displayed in all the designs applied to it, renders it highly improbable that it was of native origin.

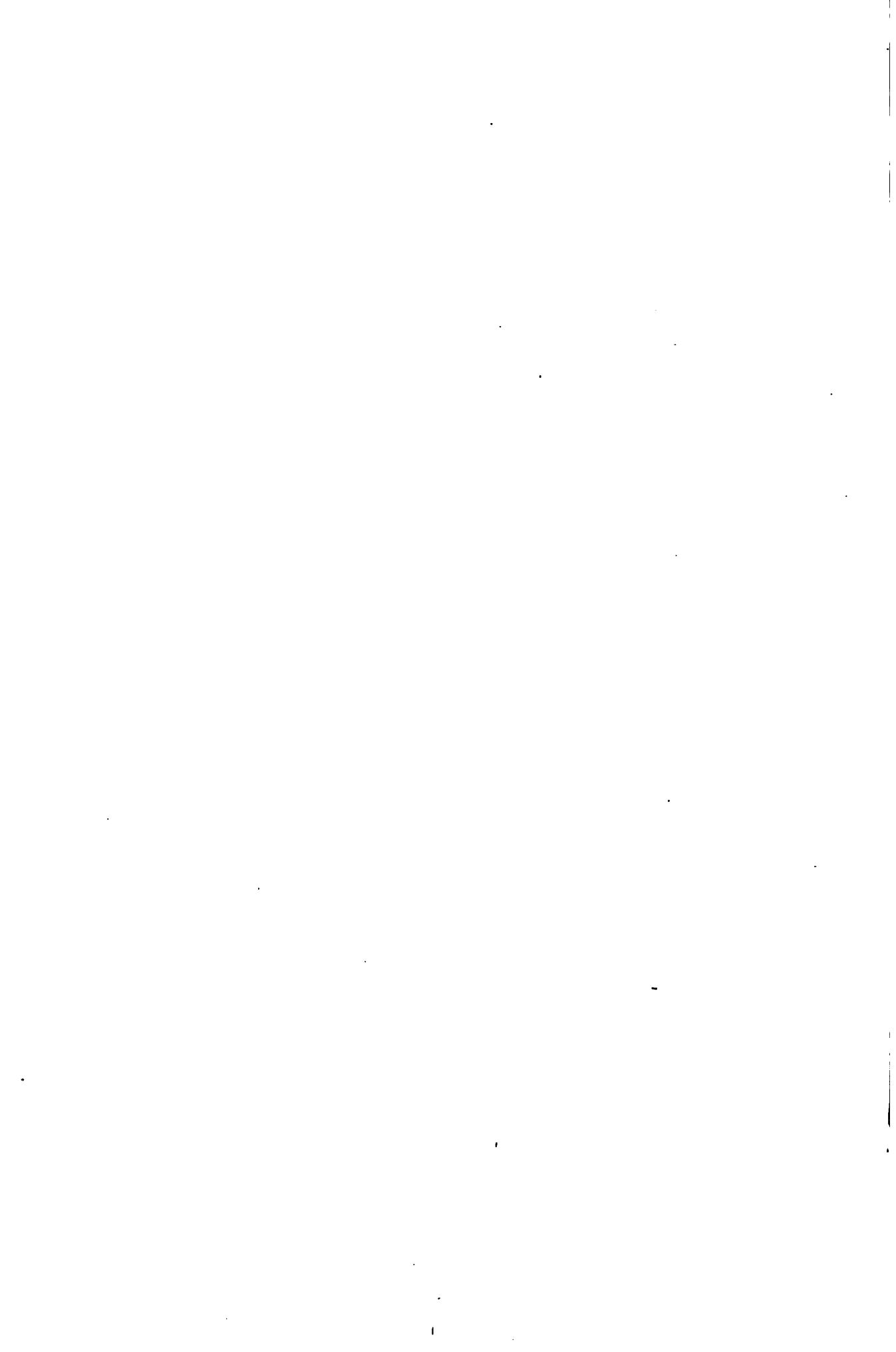
The material is a fine pipe-clay, and so white as not to require any super-enamelling; its glaze is transparent, and slightly tinged with yellow.

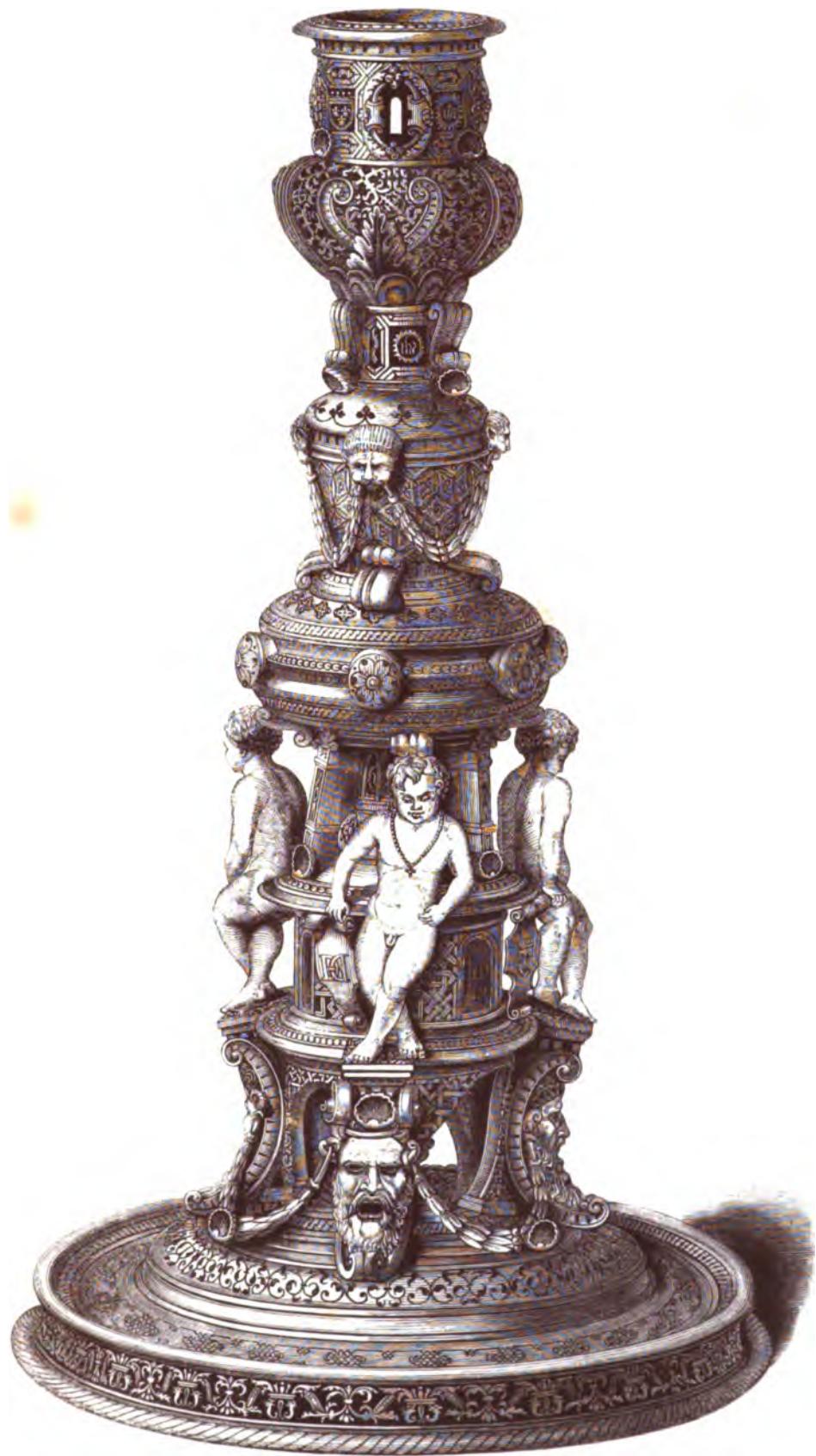
The decorations are partly in relief, the flat portions being covered with elaborate moresque patterns. On the mouldings and smaller features these diaperings are painted on the surface, while on the larger,

such as the bowl, they are transferred from printed impressions. The latter process is evident from the irregularity observable in the pattern at the junction of the four sections of which it is composed; arising, no doubt, from the difficulty of applying a flat print to a round surface.

The design of this ewer displays considerable elegance in its general form, and originality in the composition of its details. The most remarkable feature is the handle, which is composed of the body of a female from which two snakes issue, and after a single coil terminate in heads of a non-descript character, each grasping in its mouth the side of a gracefully formed shell. The head of the female has been restored. Whether in its original state it was strictly human, or had a lizard, or other grotesque character given to it can only be matter of conjecture. Some of the mouldings and the bands interlaced with delicate tracery on the upper part of the bowl, are tinted in a light brown colour, the ground of the other portions being white. Its height is $15\frac{3}{8}$ inches, and its greatest width 5 inches.

This interesting work was purchased by Mr. Magniac out of the collection of Mons. Odiot of Paris.





CANDLESTICK.

Of the time of Henry II. of France.



CANDLESTICK

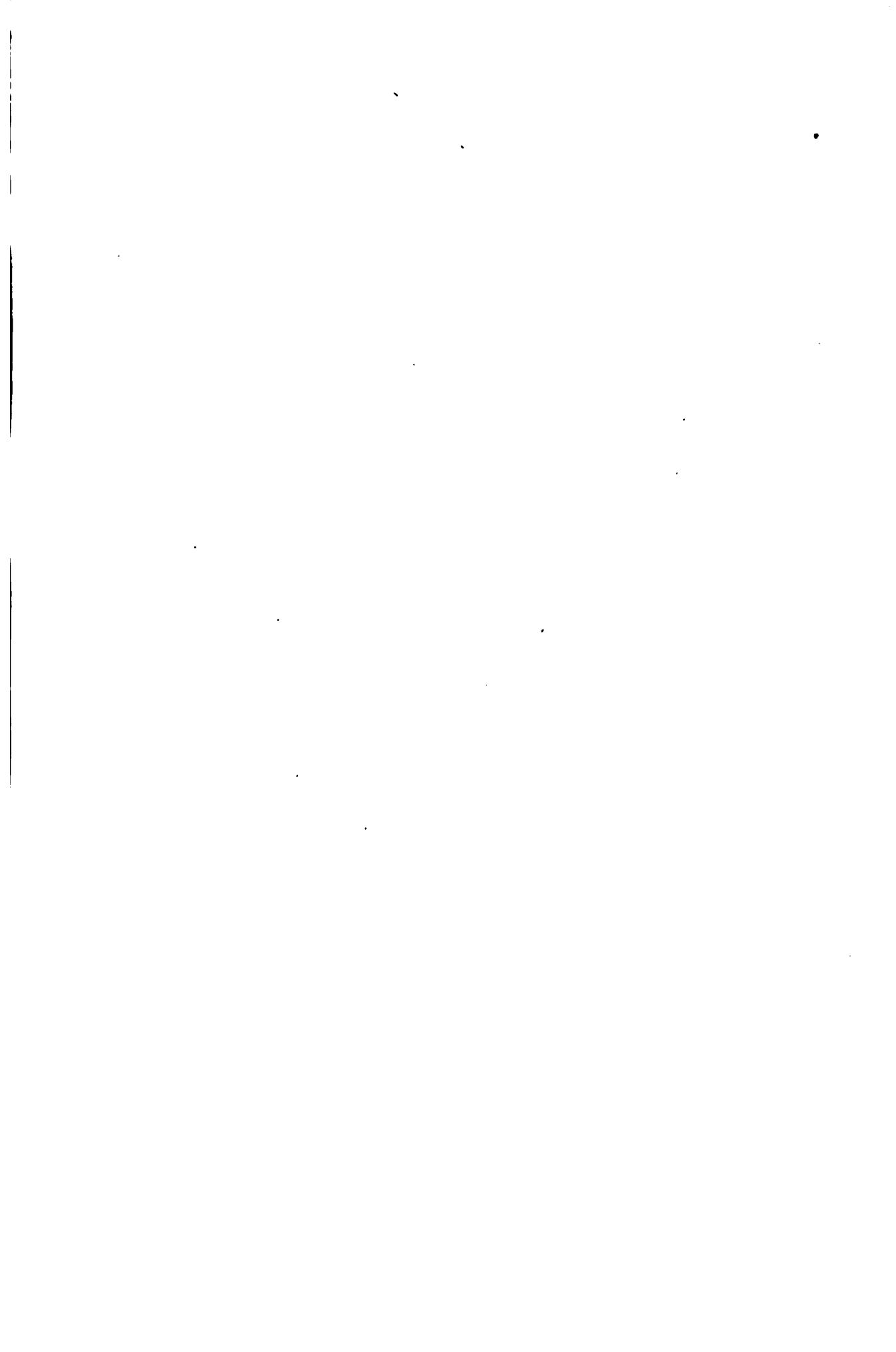
OF THE TIME OF HENRY II. OF FRANCE, IN THE POSSESSION OF
SIR ANTHONY ROTHSCHILD, BART.



If this elaborate specimen of fictile ware but little can be added to the account we gave of the Ewer belonging to Mr. Magniac, engraved in our last number. Many of the details are precisely similar, and there seems to be strong ground for supposing that all the pieces now remaining belonged to a service made for Henry the Second and Diana of Poictiers, and perhaps the only one executed in the same material. The initial repeated on our first example seems to point out the artist employed in their production, while the badges and monograms on this show clearly the royal patron and his celebrated mistress for whom they were made. The three boys in the centre of the composition support shields on which are represented the H and D interlaced, the arms of France, and a coat which has not been identified.

The whole composition is exceedingly rich and fanciful, and as the sacred monogram is repeated in various parts, there can be little doubt that it was used as an altar candlestick. A similar one is in the celebrated collection of Andrew Fountaine, Esq. at Narford Hall, in Norfolk. Sir Anthony Rothschild bought this interesting relic at the sale of the effects of the late Monsr. Preaux, at Paris, at a cost of upwards of two hundred pounds.

Its height is eleven inches and three-quarters. The wreaths and insides of a portion of the shells are painted green, while the hair of the boys and masks are of a yellowish brown. All the rest is nearly white, having only the delicate yellowish tint conveyed to it by the glaze employed.





Date, about 1580.



Portrait of
BERNARD PALISSY.
belonging to
SIR ANTHONY POTTER, CHIEF BAR.



Date, about 1580.

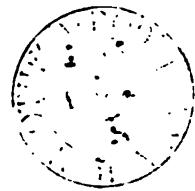


Portrait of

BERTRAND PLISSY,

belonging to

SIR ANTHONY POTTS CHILDS, BART.



A PORTRAIT OF BERNARD PALISSY.

IN THE POSSESSION OF SIR ANTHONY ROTHSCHILD, BART.



THE career of Bernard de Palissy offers one of the most striking instances on record of “the pursuit of knowledge under difficulties.” He was a native of Chapelle-Biron in France, and was born (according to D’Auvigné in 1499, while others give the date of 1524, and Langlois states it to have taken place about 1503) of parents too poor to give him the slightest education. He contrived, however, to learn to read and write, and also to acquire some knowledge of land-surveying, by which he obtained a livelihood. This pursuit inspired him with a taste for drawing, which he cultivated by copying the works of the great Italian masters, and thus qualified himself for a new occupation, in painting images and pictures upon glass.

He visited the principal towns in France, and examined their various monuments of antiquity. He also studied chemistry, with the view of making himself acquainted with the composition and properties of minerals, and made numerous observations shewing great sagacity, and a more intimate knowledge of his subject than the low state of the science at that time would lead us to expect. In the course of his surveys he conceived the notion that France had been covered by the sea, and propagated his opinion at Paris, against a host of opponents, who considered it a species of heresy.

Having finished his travels about 1539, he established himself at Saintes, and lived on the produce of his talent as a painter; but being presented with a beautiful cup of the pottery termed Majolica, the idea occurred to him that if he could discover the secret of the composition of the enamel used on it, it would enable him to improve his fortune and educate his children. Henceforth his mind was solely devoted to that one object, and he soon spent all his earnings; but having been employed in 1543 to make a survey and plan of the salt marshes of Sain-tonge, this work brought him a considerable sum, which he spent in fresh experiments. These, however, were as unsuccessful as the first; but neither the representations of his wife, who reproached him with neglecting an employment by which he could secure a competence, nor the remonstrances of his friends had any influence in deterring him from continuing his experiments. He borrowed money to construct a new furnace, and when wood failed him, he actually burnt the tables and boards of his house to finish the operation, which succeeded but imperfectly. He was now obliged to discharge his only workman; and being destitute of money to pay him with, he gave him part of his clothes. Palissy now became so wretched that he could no longer shew himself, and trembled at meeting the looks of his wife and children, whose emaciated appearance seemed to accuse him of cruelty. He, however, assumed a cheerful manner, and following up his experiments, they were at length crowned with the success his patience and perseverance so eminently deserved.

In 1555, after sixteen years of experiments, more or less successful, he discovered a kind of enamel in imitation of jasper, which he adapted to earthenware objects in relief. Improving afterwards on this, he produced what he called rustic pieces, which consist of vessels having upon them reptiles, fish, insects, plants, and fossil shells in relief, and in their natural colours. There exist also by him some arabesque ornaments in relief, and of varied colours, and others that are perforated; some of the former were made after the designs of François Briot.

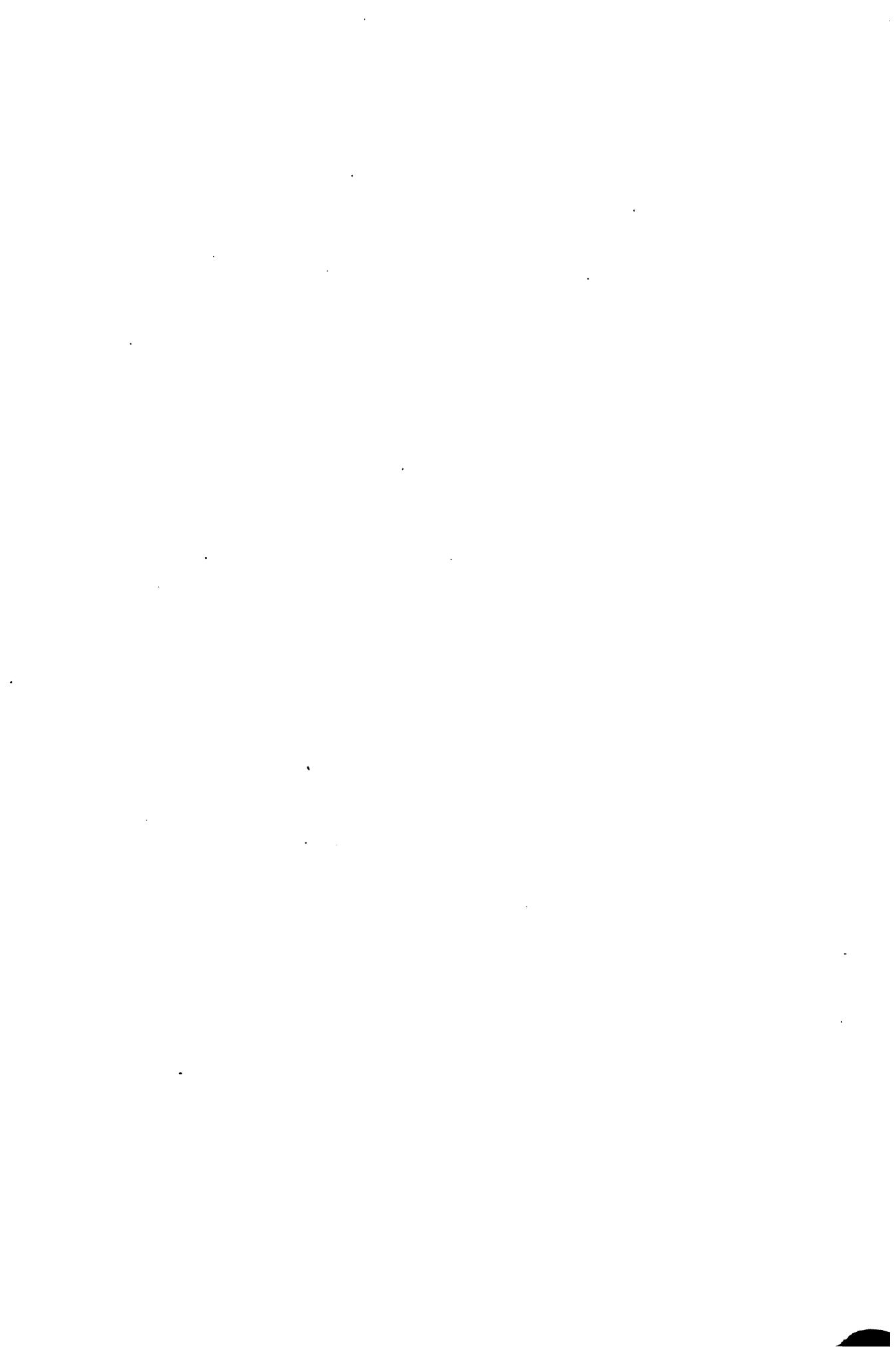
He now received the patronage of Henry II. and the Grand Seigneur of the court, who ordered from him vases and figures to ornament their gardens; and the Constable Montmorenci engaged him to decorate his Chateau at Ecouen. Some beautiful fragments from this place are now in the Musée de Monumens François, among which are some painted tiles, and some painted glass representing the history of Psyche, after the engraved designs of Raffaelle.

The remainder of Palissy's life was embittered by religious persecution. He had embraced the principles of the Reformation; and when the Parliament of Bordeaux ordered the execution of the new edict against the Protestants, the Duke of Montpensier gave him a special protection, and ordered that his establishment should be exempted from the general proscription. But the Judges of Saintes paid no respect to that command; but arrested him, and burned his workshops, and it became necessary for the King to claim him as his own personal servant to save his life. He was called to Paris, and lodged in the Tuilleries, which most probably saved him from the massacre of St. Bartholomew. He then gave lectures upon natural history and physics, at half a crown each person, a large sum for that period; but he entered into an obligation to return the money four-fold, provided it were found that he taught any thing that proved false. They were attended by all the learned men of the day, and were continued with unceasing success till the year 1584.

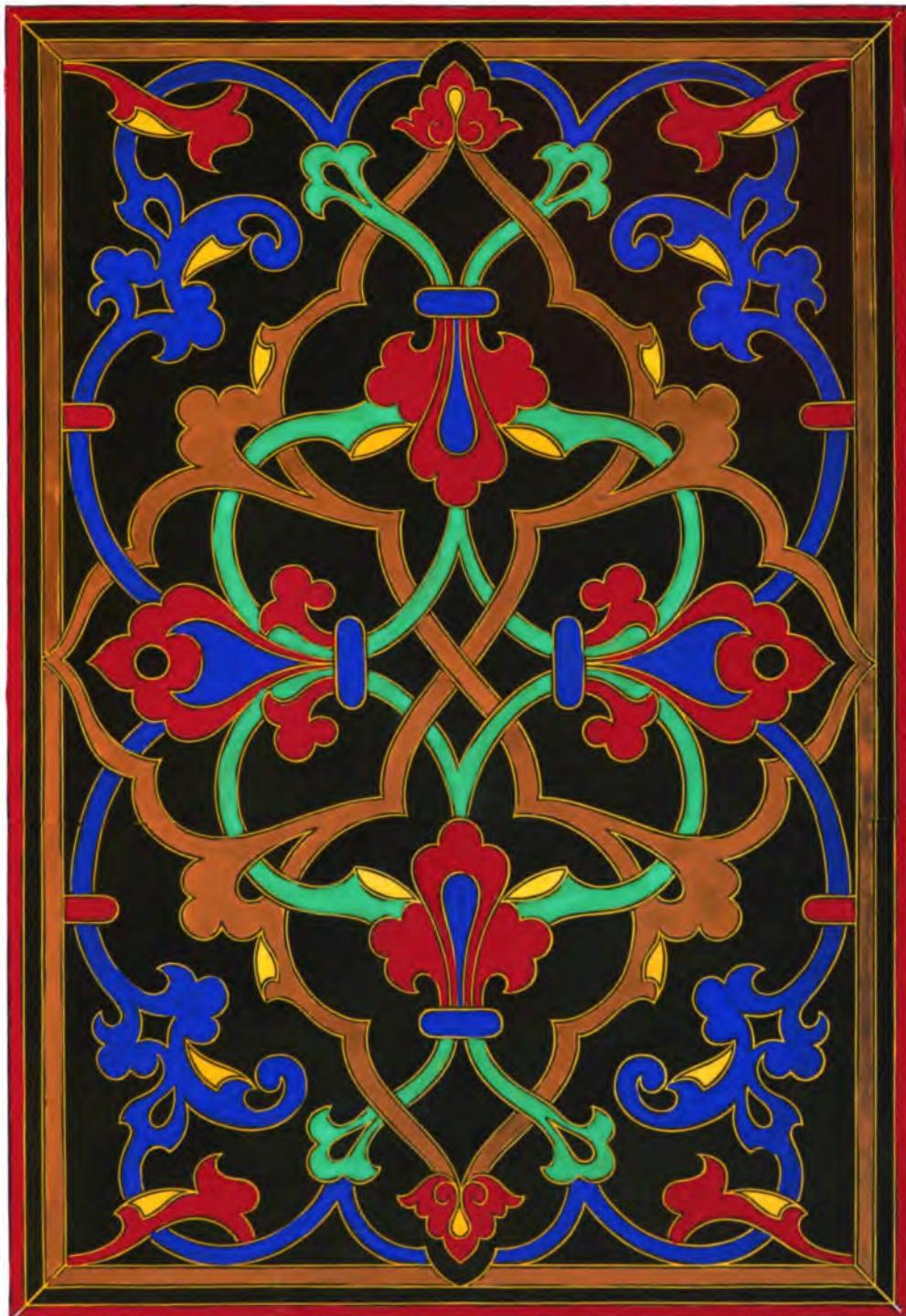
These services did not find favour in the eyes of the Leaguers, and he was arrested by their order and locked up in the Bastile. Henry III. went to visit him in prison, and said to him, " My good fellow, if you do not renounce your views upon the point, I shall be obliged to leave you in the hands of my enemies." " Sire," replied the intrepid old man, " those who constrain you can never have any power over me, because I know how to die." Events happily did not come to this extremity, for the Duke of Montpensier, aware that he was not able to deliver him, humanely delayed the prosecution, and Palissy terminated in prison, in 1589, about the age of ninety, a life which he had rendered illustrious by great talents, rare virtues, and an amount of courage and perseverance seldom equalled.

This Portrait of Bernard Palissy, executed in the ware he rendered so famous, is, we believe, unique.

* He printed at Rochelle, in 1563, a work entitled " Recepte véritable par laquelle tous les hommes de la France pourront apprendre à augmenter leur trésors," and in 1580, " Discours admirable de la Nature des Eaux, et Fontaines, des Métaux, des Sols, des Salines, des Pierres, des Terres," &c. in which he first taught the true theory of springs, and asserted that fossil shells were real sea shells deposited by the ocean. He also pointed out the use of marl and lime in agriculture.







BOOK COVER, in the possession of Thos. Willement, Esq. F. S. A.
Date, about the middle of the 16th Century.



A BOOK COVER.

IN THE POSSESSION OF THOMAS WILLEMETT, ESQ. F.S.A.



FINE example of the style of binding in use during the sixteenth century is here presented, but there is nothing in the book to lead to a knowledge of the person by whom it was designed. It is more flowing and massive in the character of the ornaments employed than the celebrated Grolier Bindings though evidently belonging to the same period.

Our wood-cut represents an elegant specimen now in the British Museum, but formerly in the library of that distinguished connoisseur and patron of Literature and Art, the Chevalier Jean Grolier. The taste and beauty displayed on the various bindings executed for that celebrated person, coupled with the fact that his name, without any prefix to indicate his rank, is stamped on every volume, have led the public very generally to have considered him as the workman employed in their production. It may therefore not be considered unnecessary to state a few particulars respecting one who exercised so extensive an influence in this very interesting branch of decorative art.

The Chevalier Grolier, who held also the higher rank of Viscount d'Aguisif, and was one of the four Treasurers of France, was born at Lyons in 1479. He was a lover and encourager of art in general; but his great reputation is founded on his love of books. The delicacy, simplicity, and beauty of the designs employed by him are known to all collectors; and the great prices books of small interest in themselves have sometimes produced at Auctions on account of their bindings may be taken as a proof of the high estimation in which they are held. Dibdin in his Bibliographical Decameron, states, that at the sale of the celebrated collection of the late Mr. Edwards, a copy of "Geyler's *Navicula Fatuorum*," was bought by the Messrs. Longmans for £42, although the work itself might be had on the Continent for a ducat.

Gascon, the celebrated binder of that time was chiefly employed by Grolier, but the designs are said to have been composed by himself in moments of leisure from his more serious and public employments. The workmanship of these volumes is quite worthy of their decorations. They are remarkable for the care with which the margins have been preserved, their firmness, and the beauty of their finish.

Our example is taken from a volume containing four tracts, the first bearing the title of " Il princi^epe, di Nicolo Macchiavalli, al Magnifico Lorenzo de Medici. Printed by Aldus, at Venice, in the year 1540.

On the margin of the other side of the cover is the usual inscription, IO. GROLIERII ET AMICORVM. shewing that his Books were at the service of his friends as well as himself.





